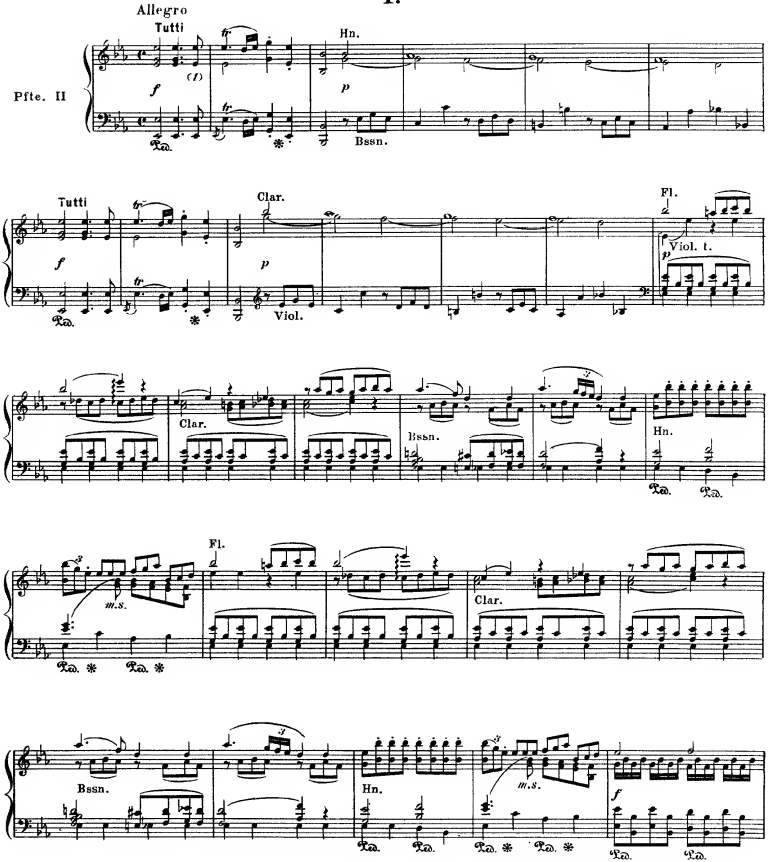
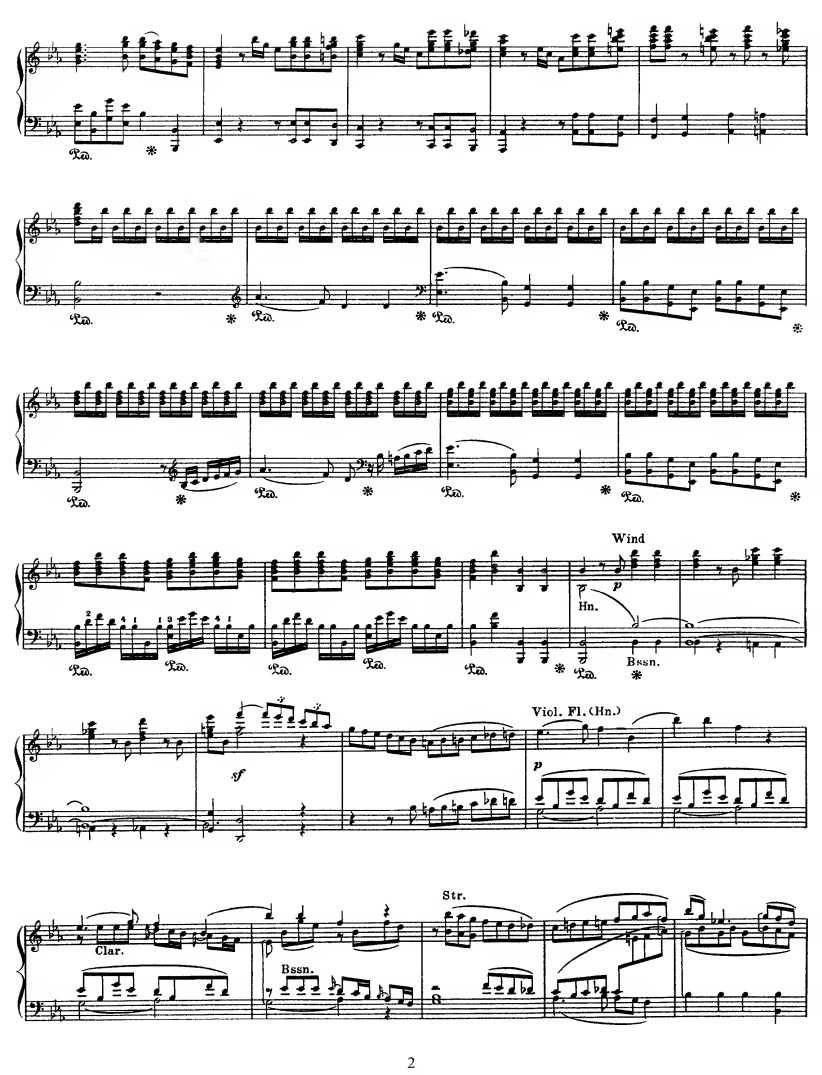
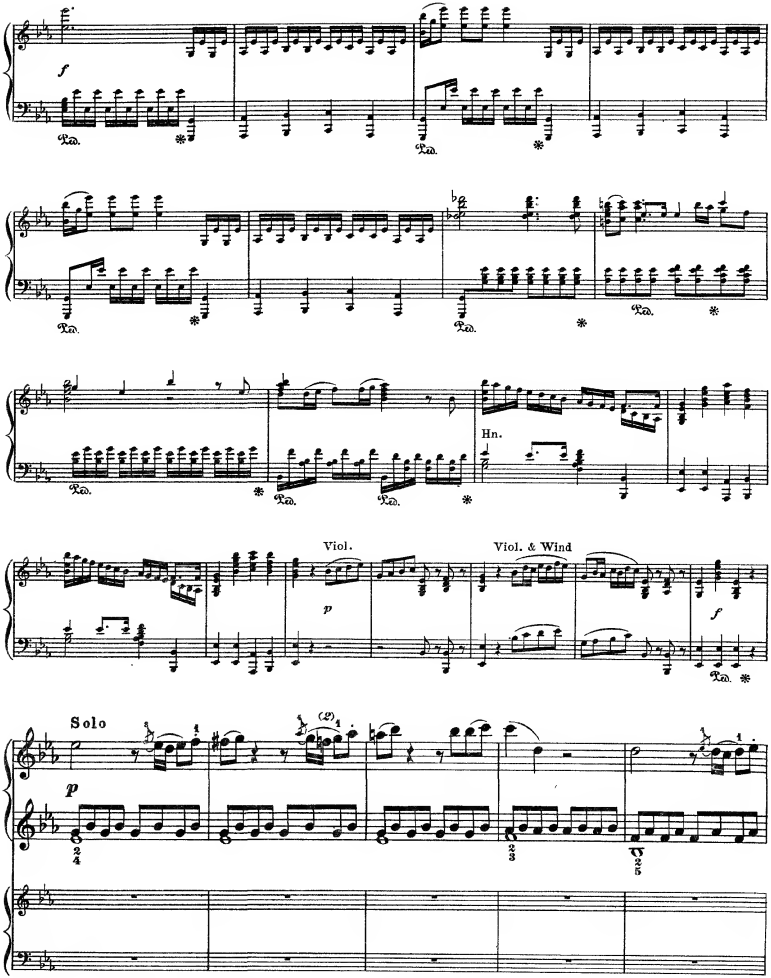
Mozart
Piano Concerto No. 22 in Eb Major
K. 482
I.

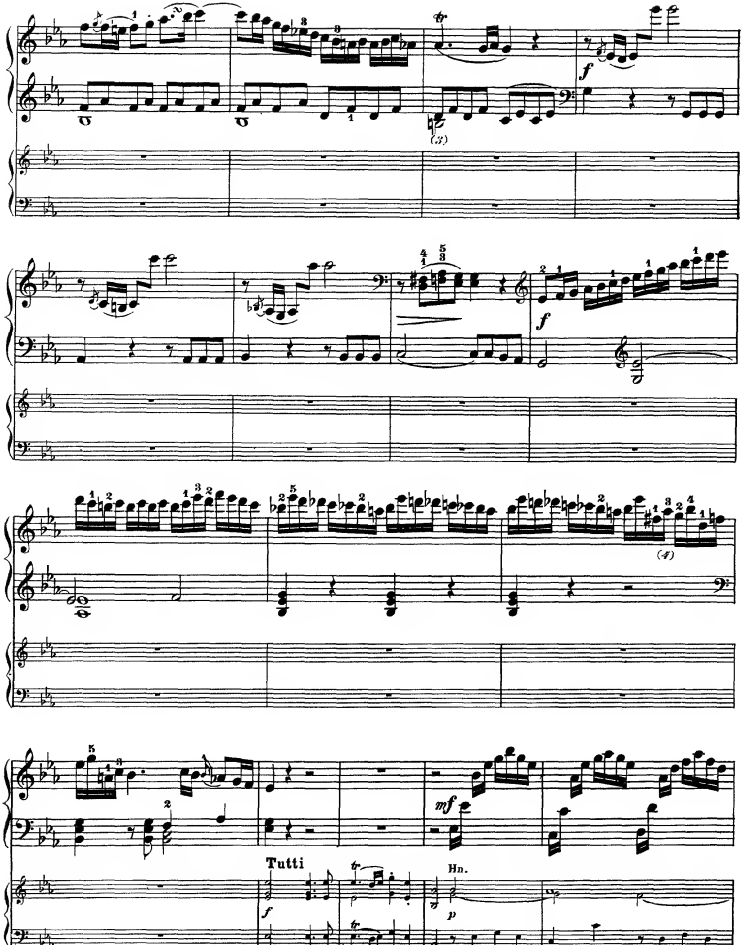


(*) In the new Breitkopf & Härtel score-edition, both here and in measure 7, the note g^1 is added in the violin-parts. There is no authority for this note either in the autograph or elsewhere.

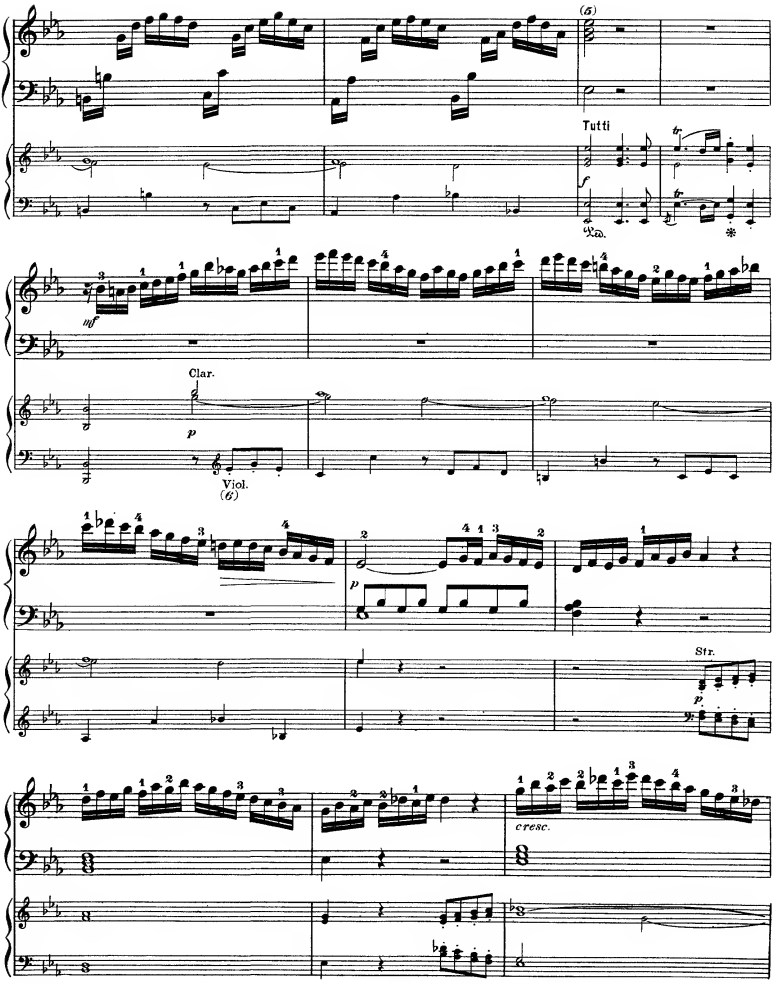

Ped.
Wind
Hn.
Bssn.
Viol. Fl. (Hn.)
Clar.
Str.
Bssn.



(2) In the old Breitkopf & Härtel edition of the piano-part, also in Richault and Hummel, $f^2\sharp$ instead of f^2

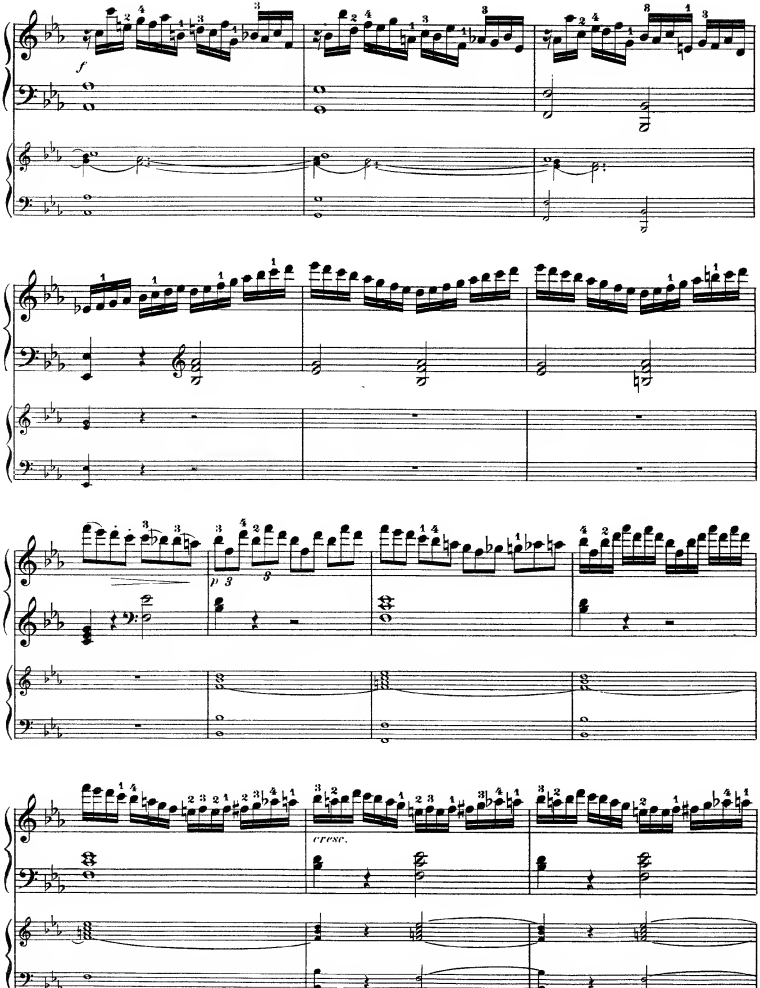


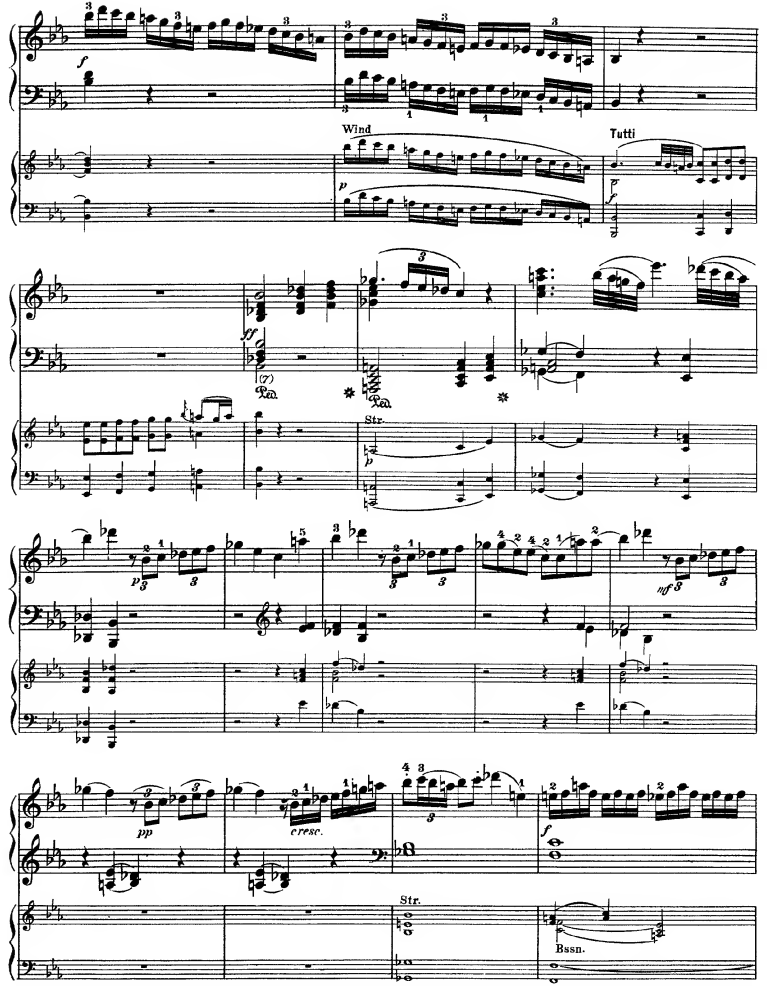
(3) In the first source mentioned on previous page, and in Hummel, $b\flat$ instead of b.
(4) The new Br. & H. score-edition gives $a\flat$ instead of $a\natural$. Reinecke the same. The autograph has neither $\natural$ nor $\flat$. Either is possible.



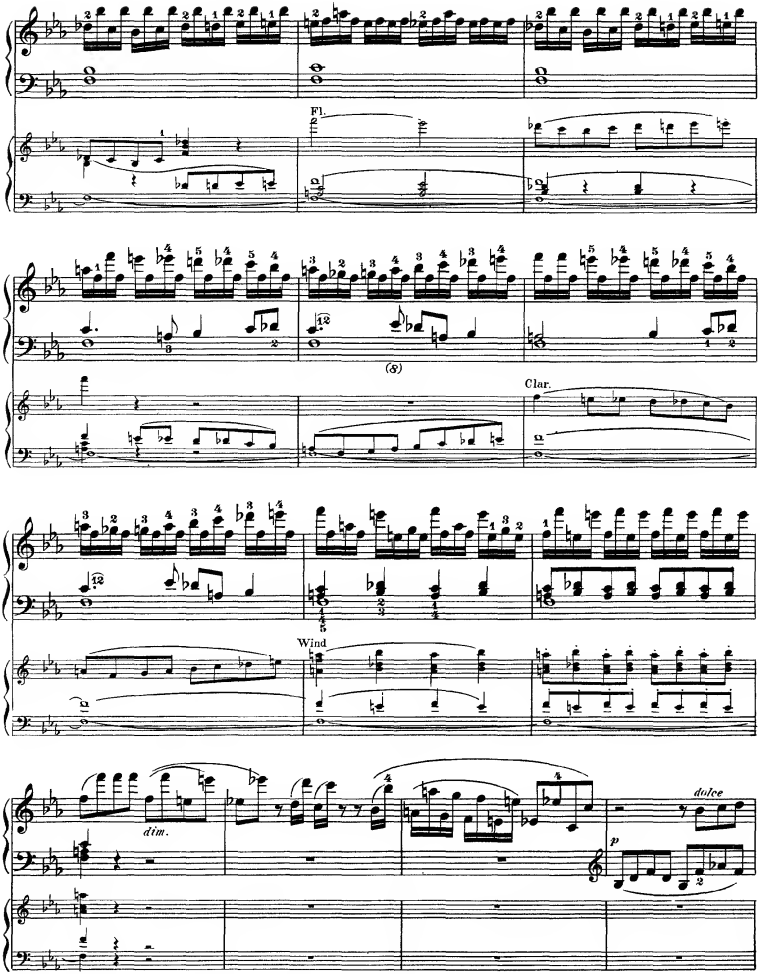
(5) In some editions, the notation of the closing chord is not full; Pauer gives, in the treble staff, only g^1

(6) In the autograph, the staccato of the violins is indicated only in this one place.

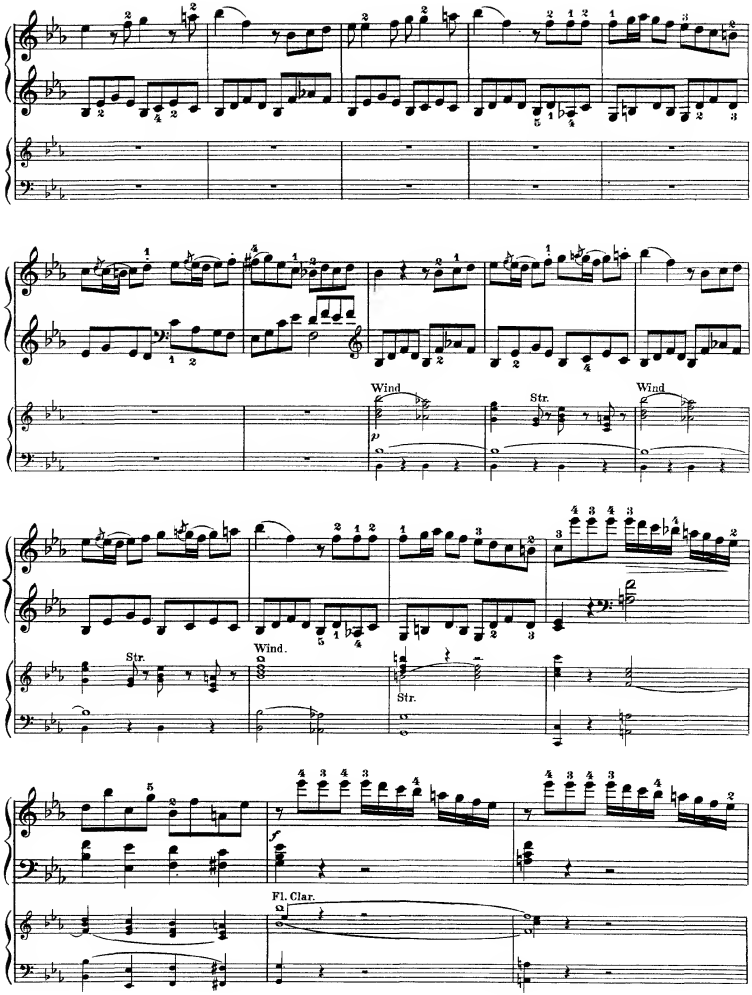

f
p 3
cresc.

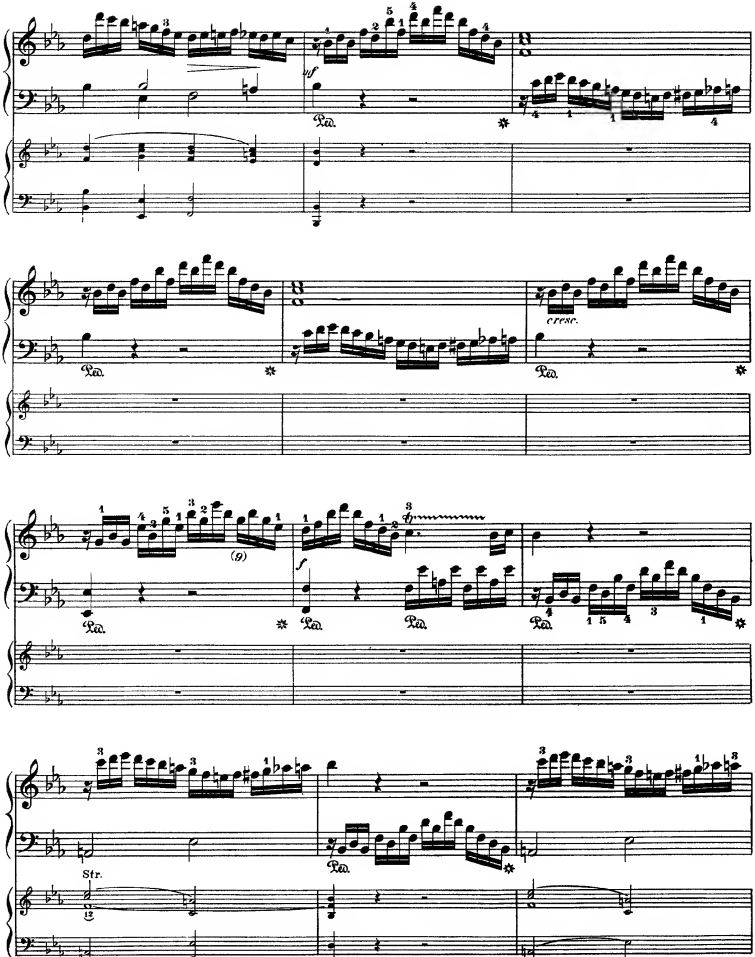


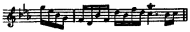
(7) Br. & H's old edition of the parts, also Richault, Hummel, Peters and Reinecke, mark the chords in the next three measures arpeggio.

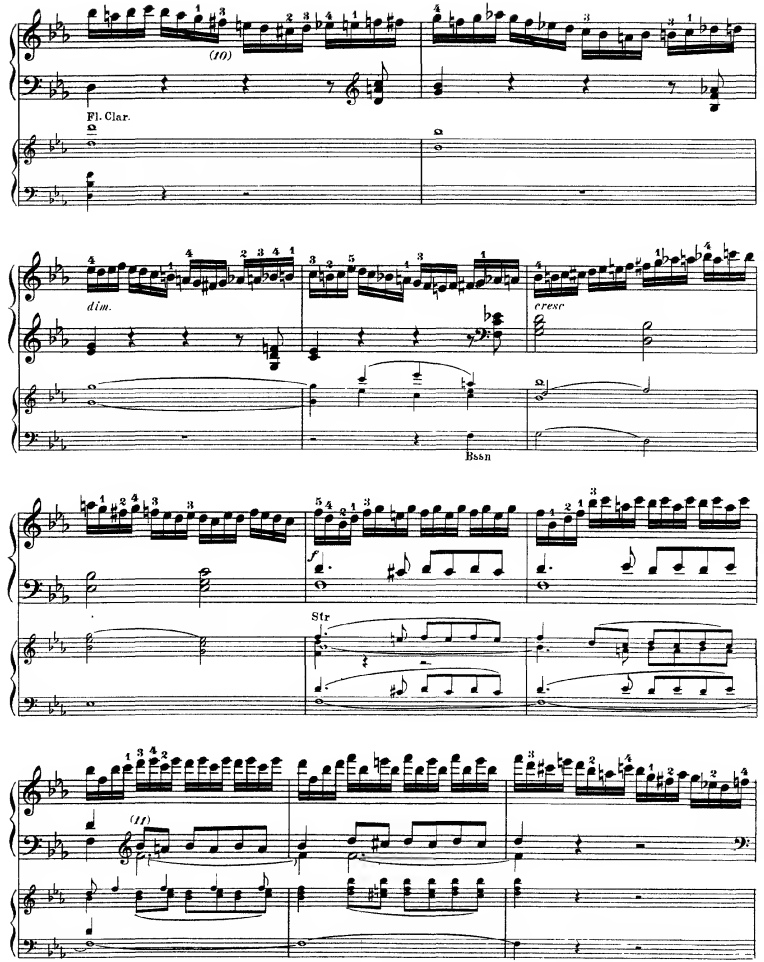


(s) In the old Br. & H. edition of the piano-parts, e^1 instead of $e^1\flat$.

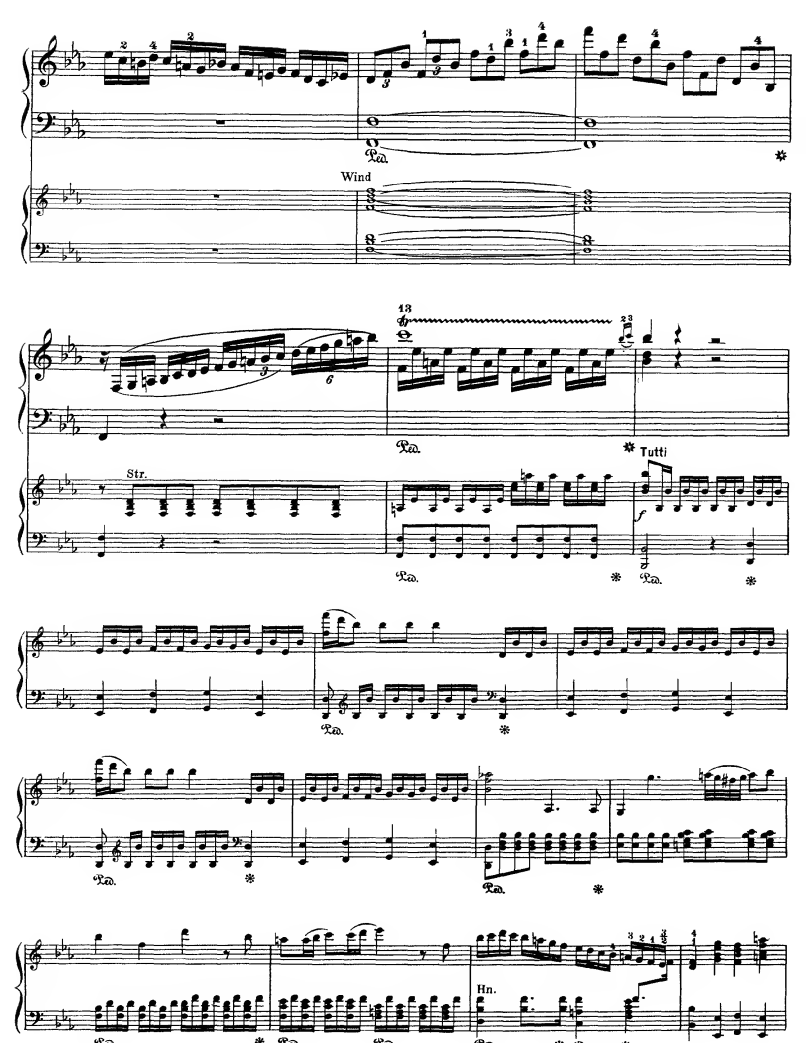

Wind
Str.
Wind
Str.
Wind.
Str.
Fl. Clar.

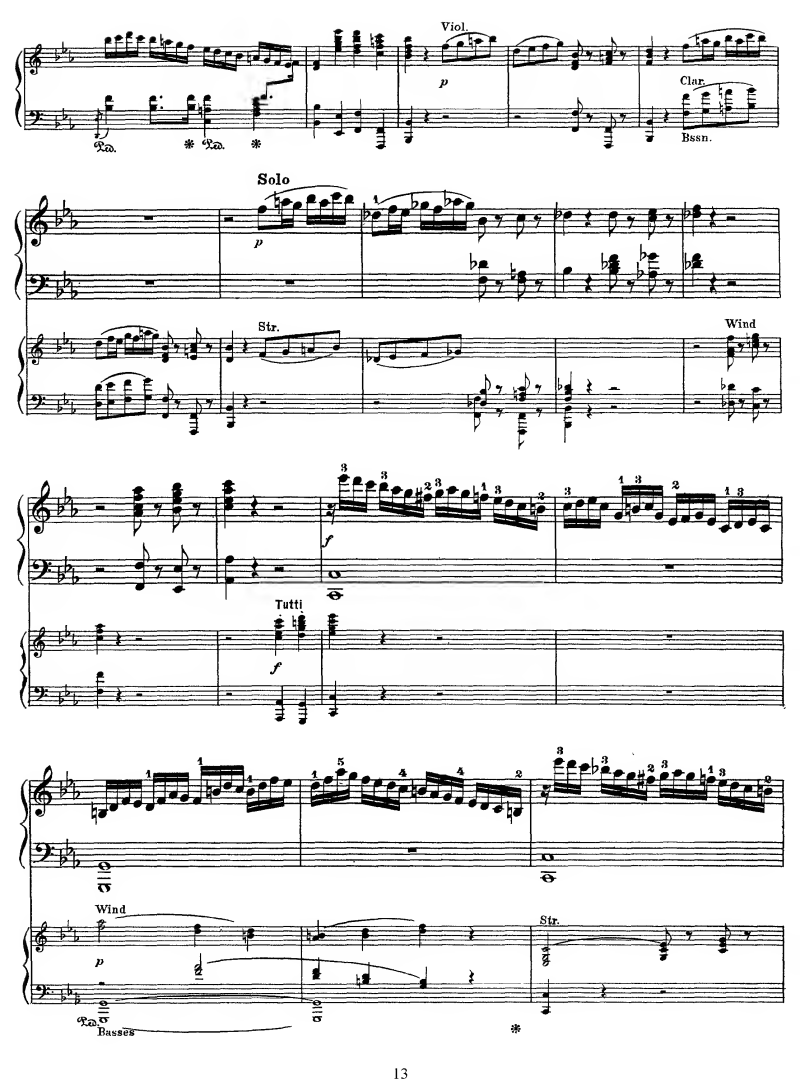


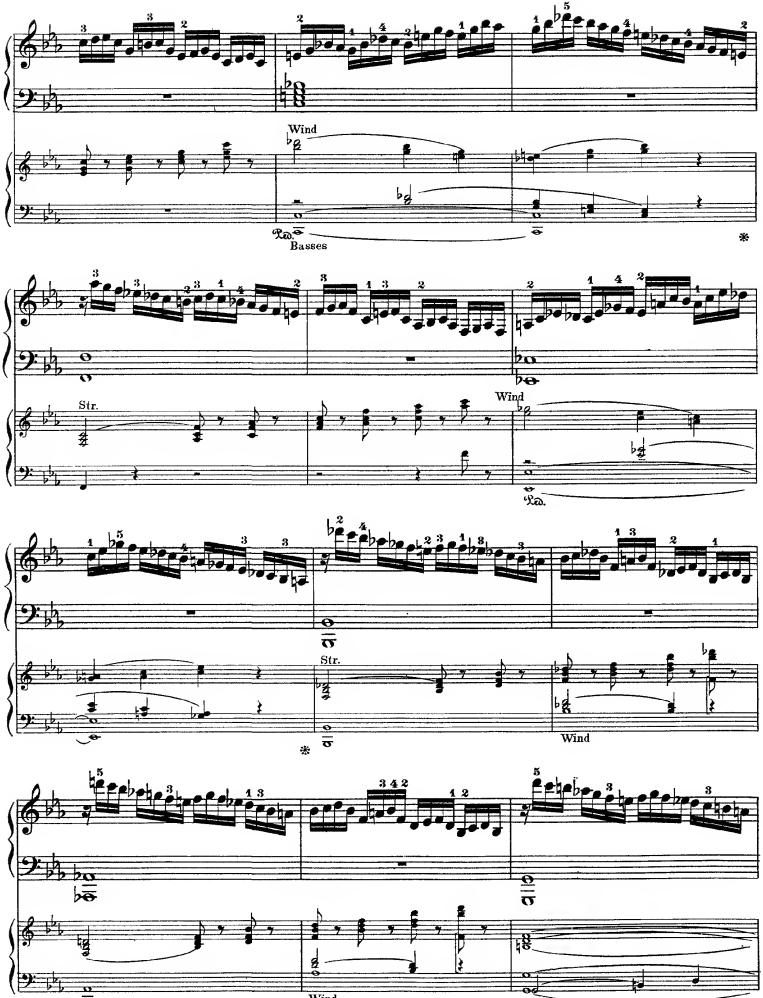
(9) An earlier, subsequently altered reading of the autograph, is 

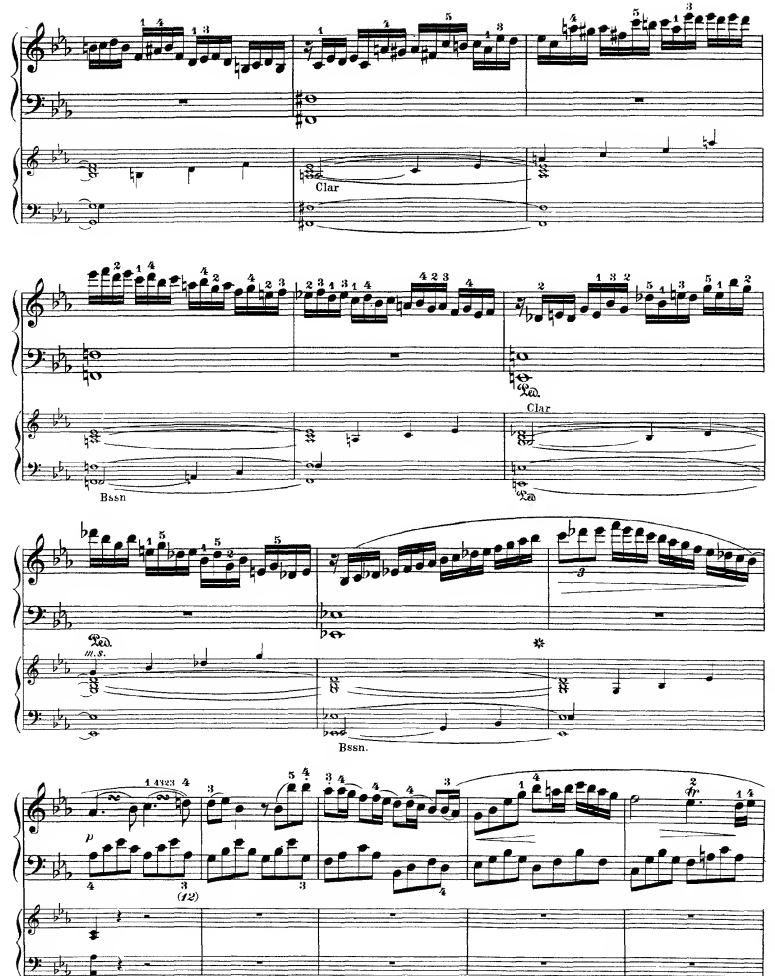


(10) In the old Br. & H. edition of the piano-parts, also in Richault, and Reinecke, no ♯ before f^2
(11) Slur forgotten in the autograph. The f^1, in the next measure but one, is also omitted.

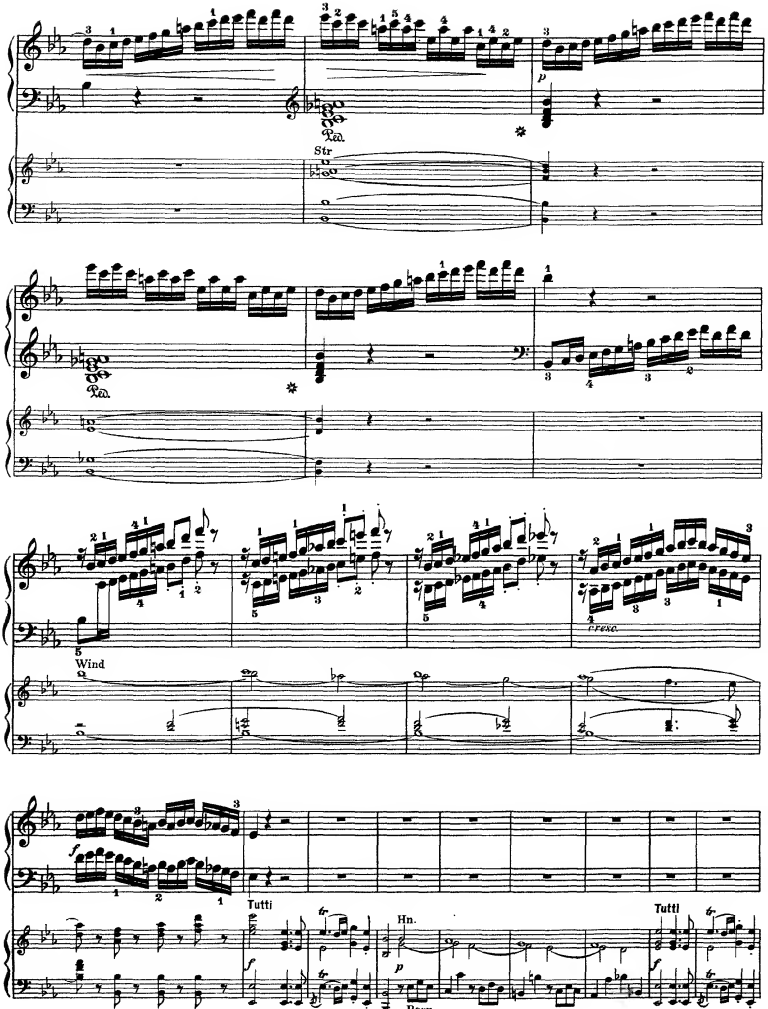

Wind
Str.
Tutti
Hn.

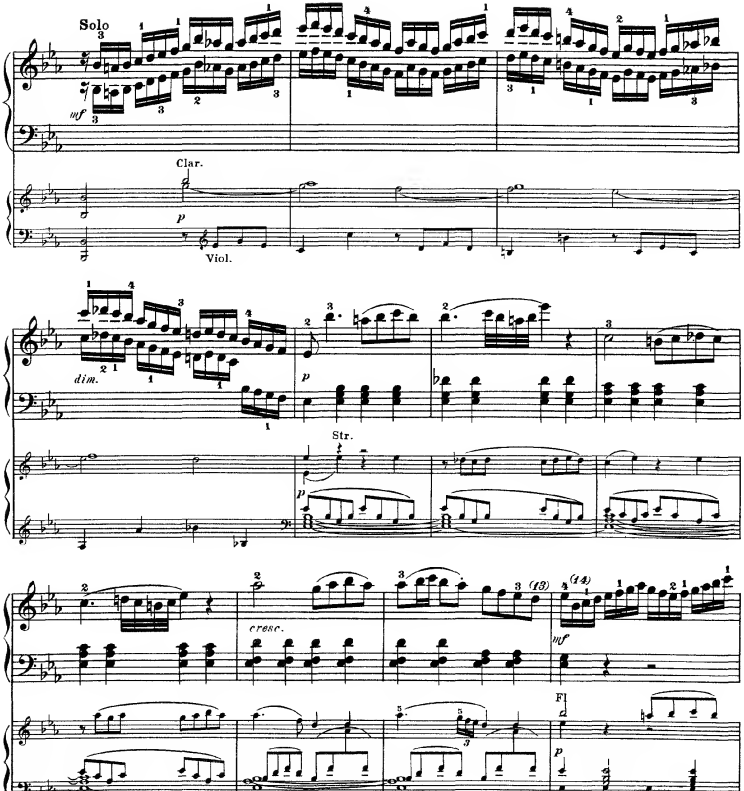

Viol.
p
Clar.
Bssn.
Ped.
Ped.
Solo
p
Str.
Wind
f
Tutti
f
Wind
p
Str.
Ped.
Basses


Wind
Ped.
Basses
Str.
Wind
Ped.
Str.
Wind
Wind
Bssn.



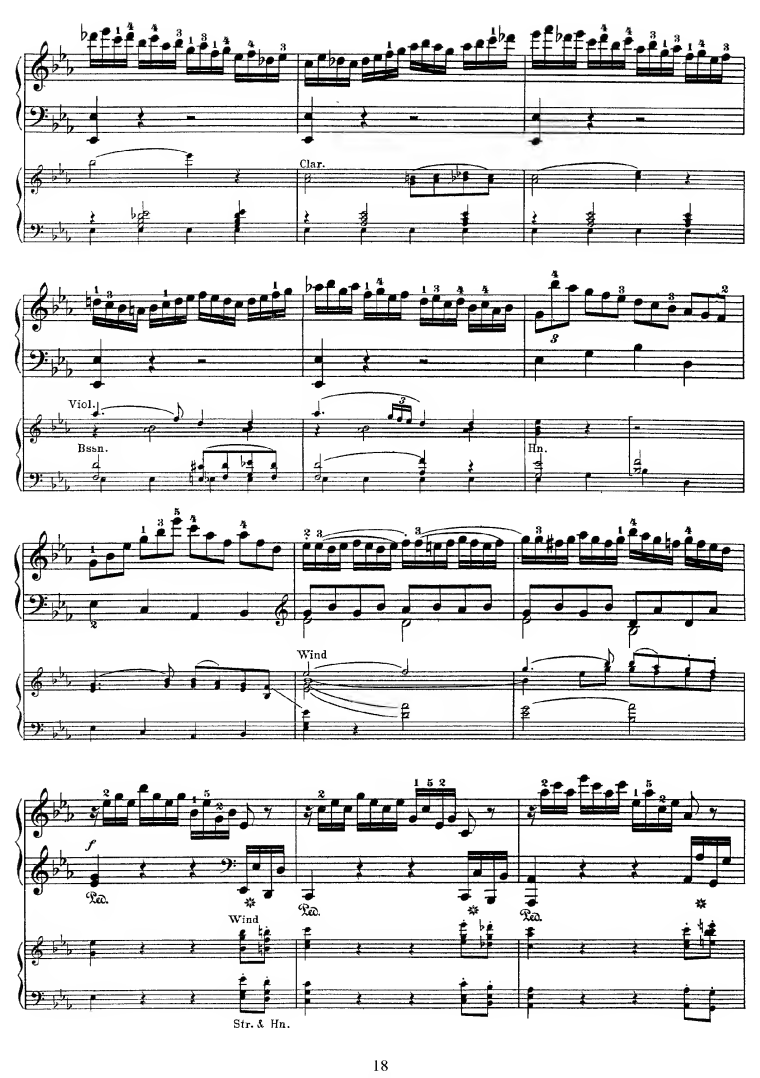
(12) Frequent reading Analogous variant in next measure.

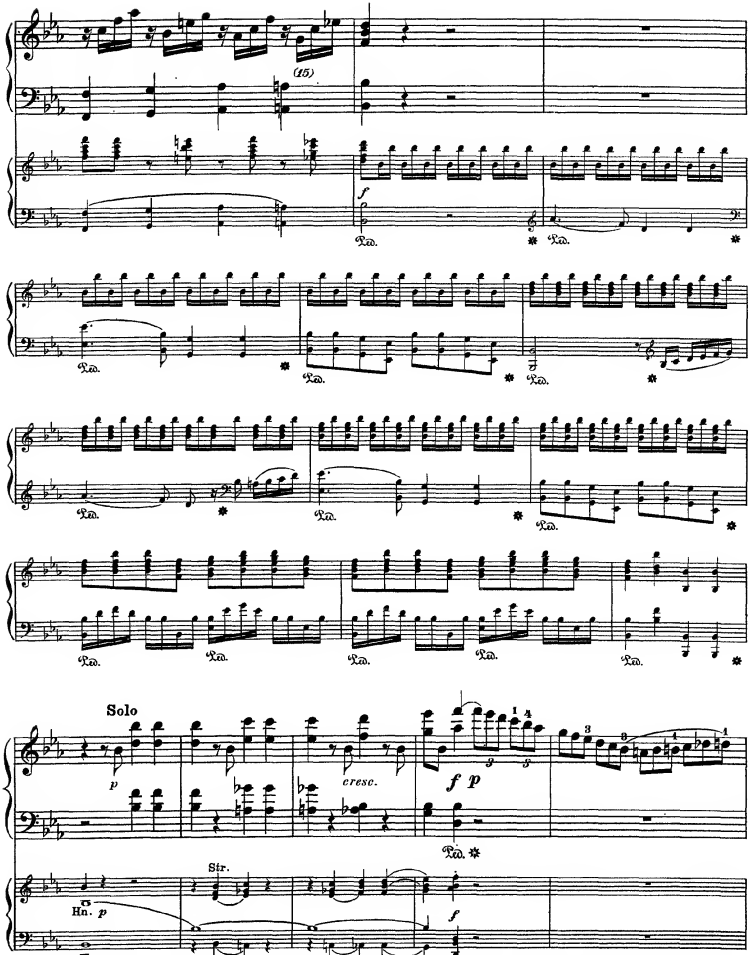

Str
Wind
Tutti
Hn.
Bssn.
Tutti



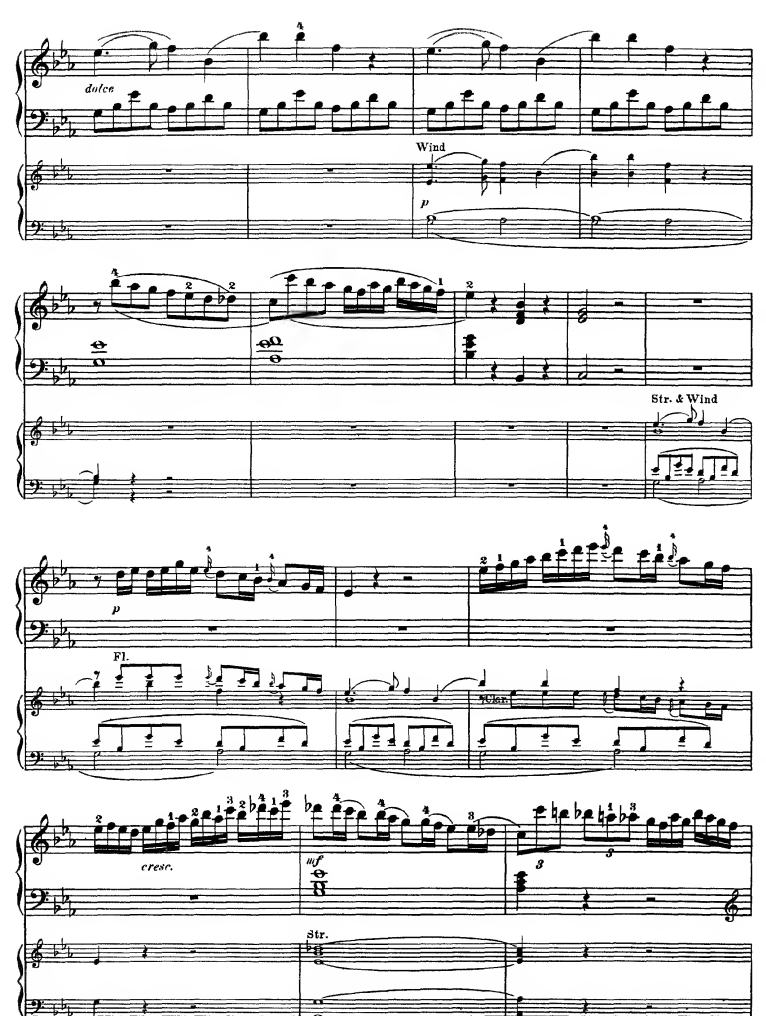
(13) The abbreviation of this period by two measures is, when compared with the parallel passages, very striking. At this point in the autograph there is a sign and the figure 2. The parts for trumpets and kettledrums, which (as remarked in the Preface) are written out on a separate leaf at the end of the MS., mark 25 measures to be rested, later changed (possibly by the author) to 23. There was doubtless an oversight here, which later received Mozart's sanction; an artistic reason for the variation in question is not apparent, the movement developing here with the same easy breadth as at the beginning. But, for instance, the abbreviation of the period in the first Tutti after the Cadenza in the Finale, must be judged of differently; it is æsthetically justified, as hinting at the close.

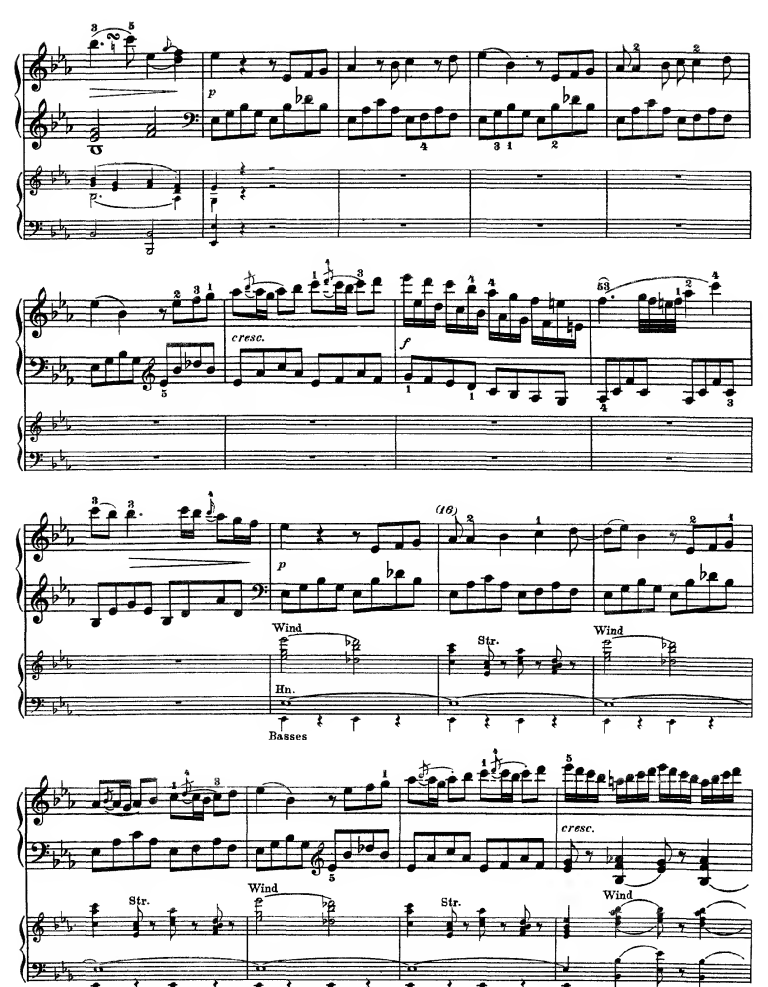
(14) The autograph originally had the following reading, later changed by the composer:


Clar.
Viol.
Bssn.
Hn.
Wind
Wind
Str. & Hn.

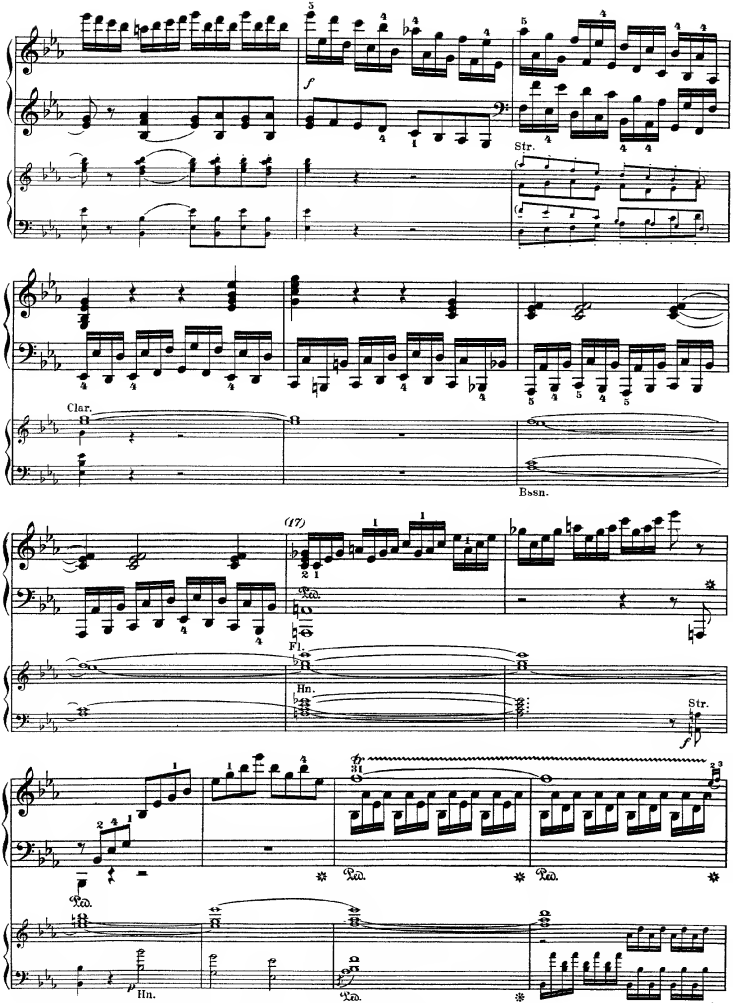


(15) In the autograph, f^1 instead of g^1. This is probably due to hasty notation. Many editions have adopted f^1.


dulce
Wind
p
Str. & Wind
p
Fl.
Clar.
cresc.
ff
Str.



(16) In the old Breitkopf & Härtel edition, also in Richault and Peters, this measure also reads thus: The tie from d^2 to d^2 is in Richault.



(17) André, Pauer, and Peters, give only the note *g*♭ on the first beat.

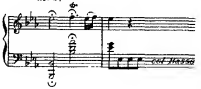
Tutti

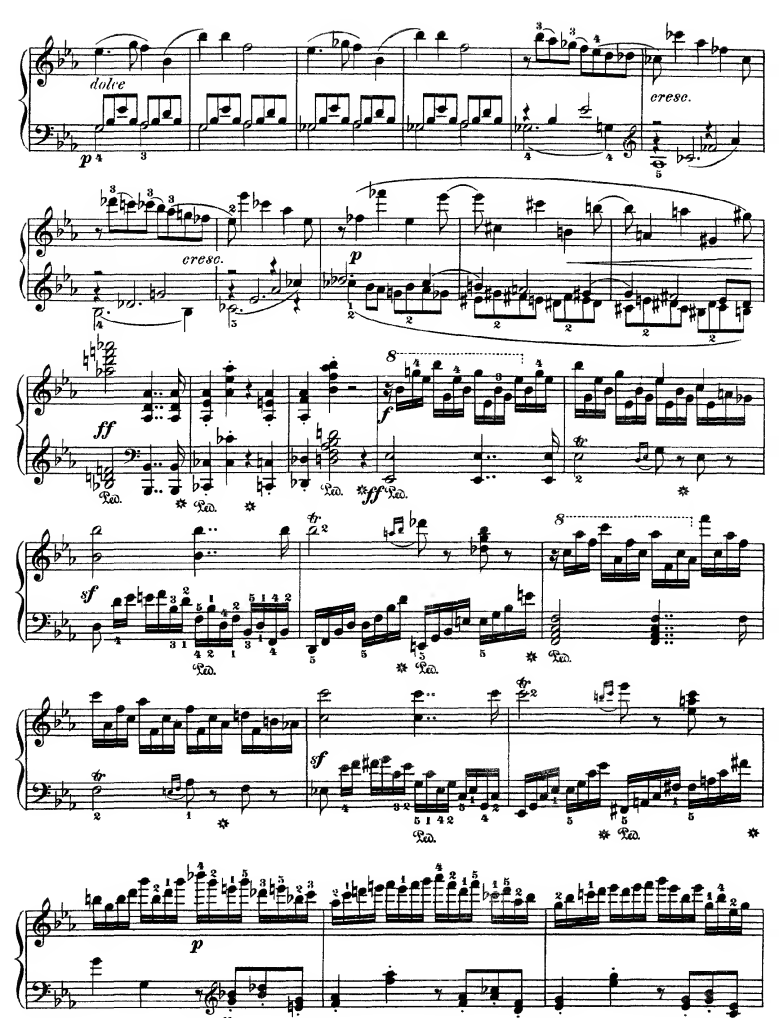
Cadenza

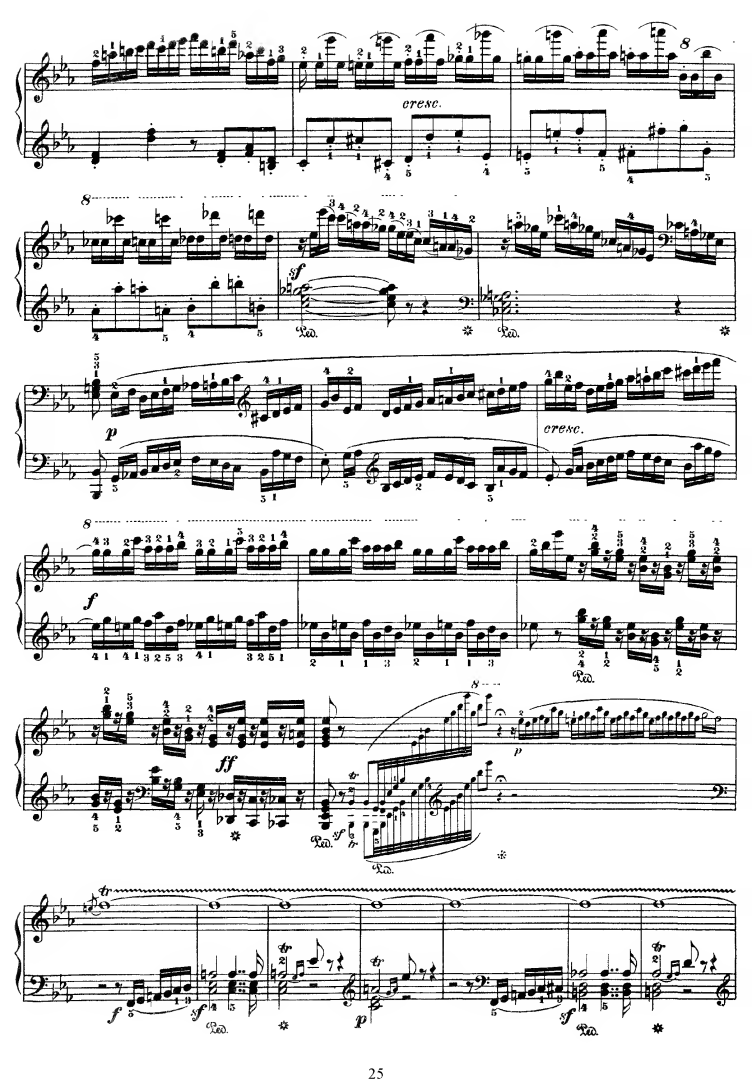
(18) *A Capriccio*

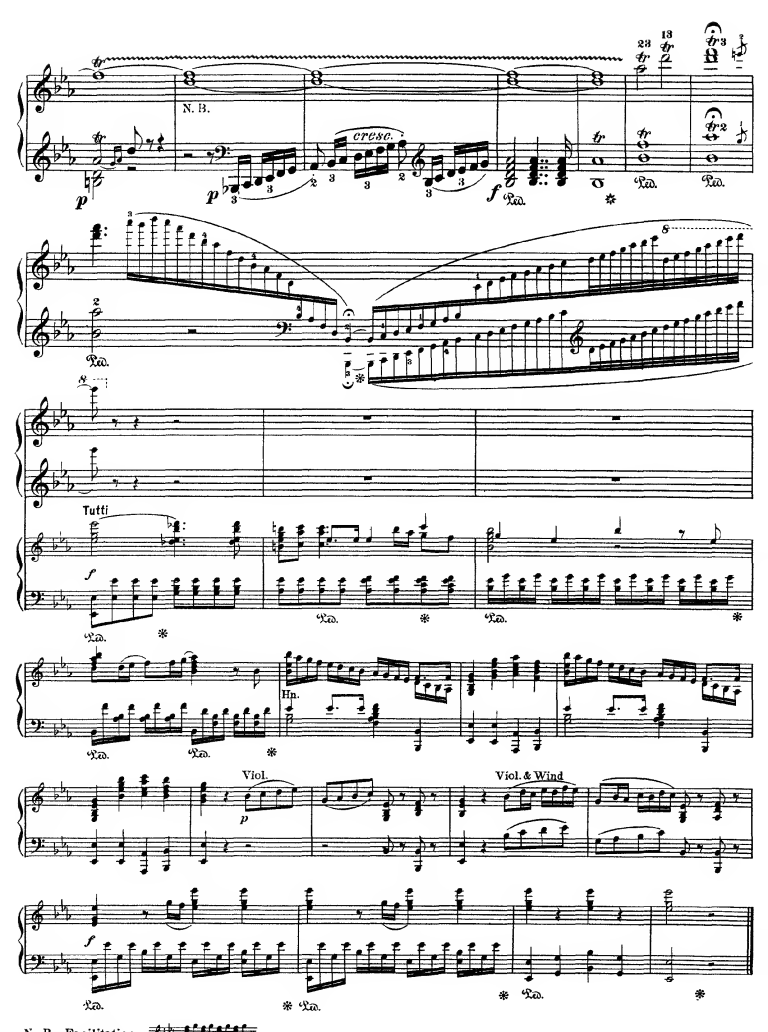
ritard.

(18) The autograph indicates the interpolation of the Cadenza thus:

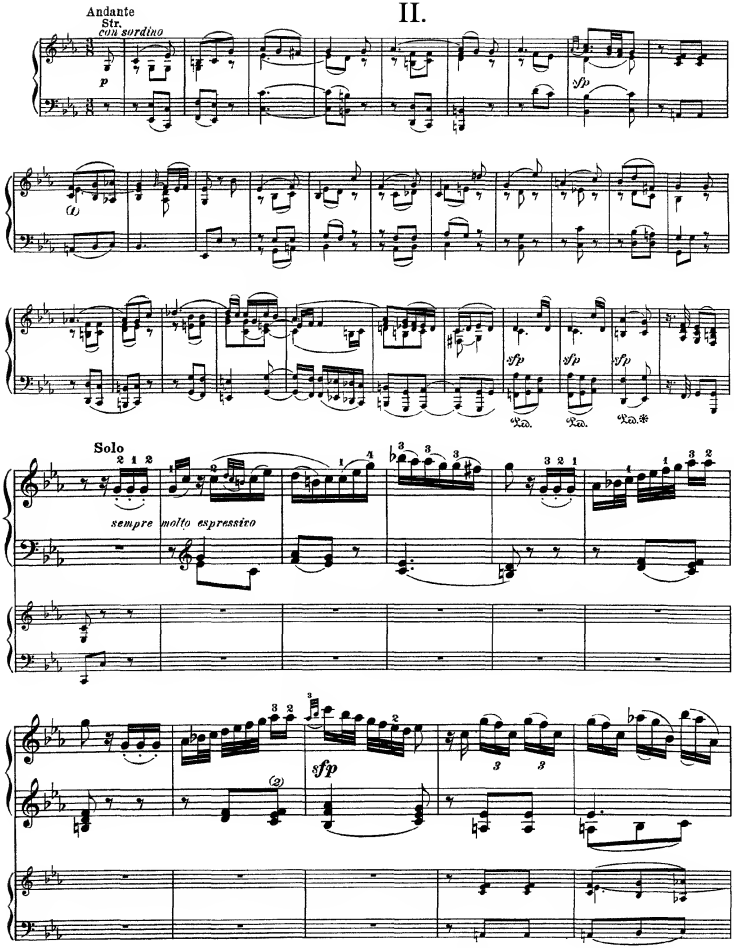



dolce
p
cresc.
cresc.
p
ff
f
ff
sf
sf
p
p


cresc.
sf
Ped.
p
cresc.
f
ff
p
sf

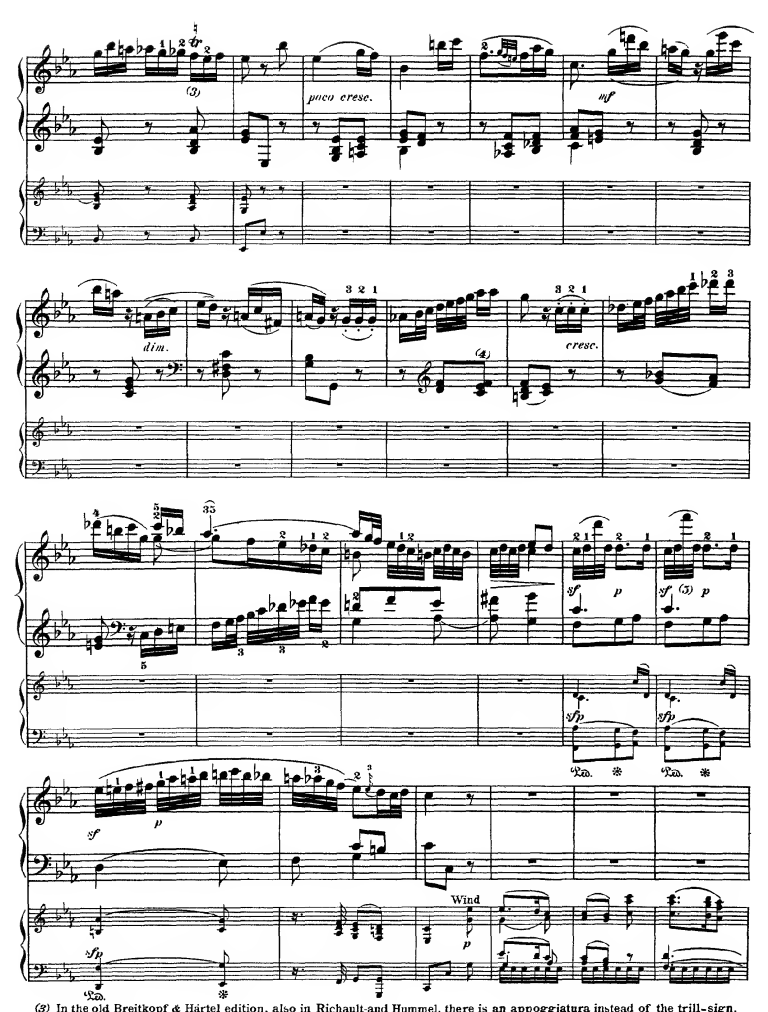


N. B. Facilitation:

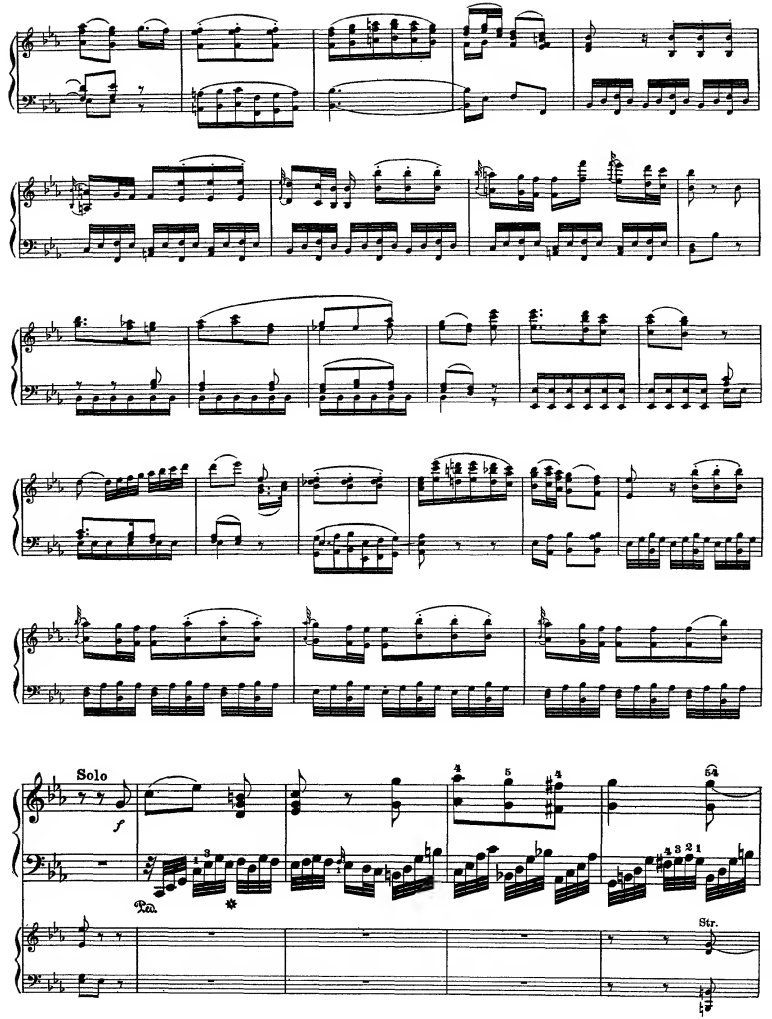


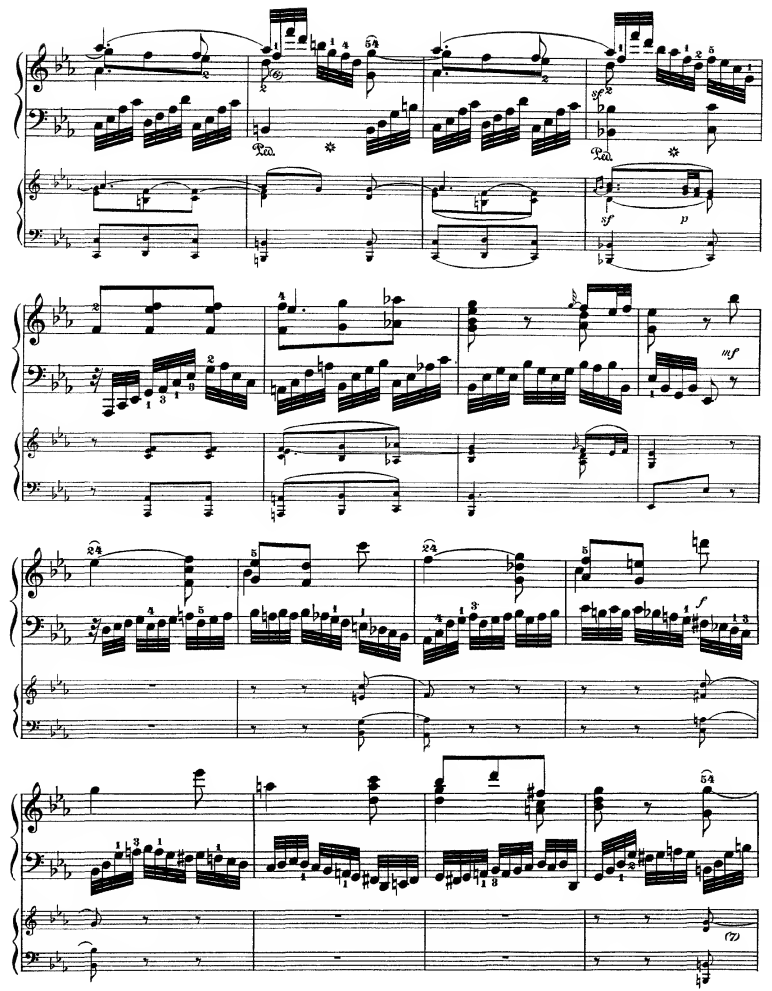
(1) The tie from e^1 to e^1 is omitted in the autograph; probably merely forgotten. It is not given in the score-editions.

(2) In André and Pauer: ; corrupt reading.

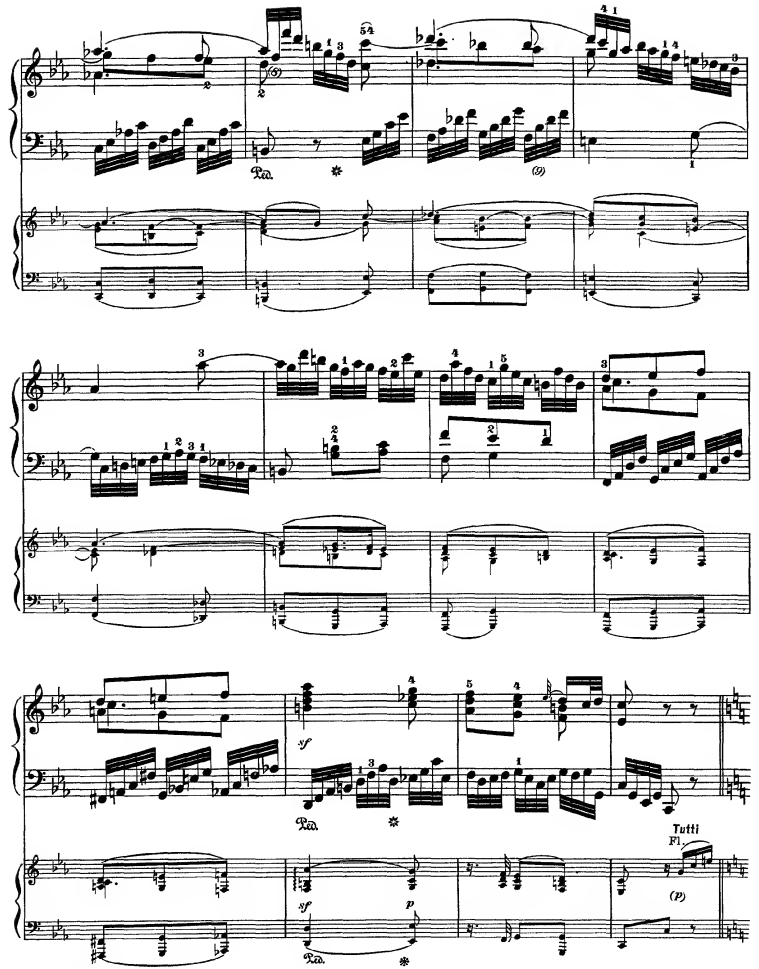


(3) In the old Breitkopf & Härtel edition, also in Richault and Hummel, there is an appoggiatura instead of the trill-sign.
(4) See Note 2.
(5) Text acc. to the Autograph. All other sources read d^3 instead of f^3.


Solo
f
Ped.
*
Str.

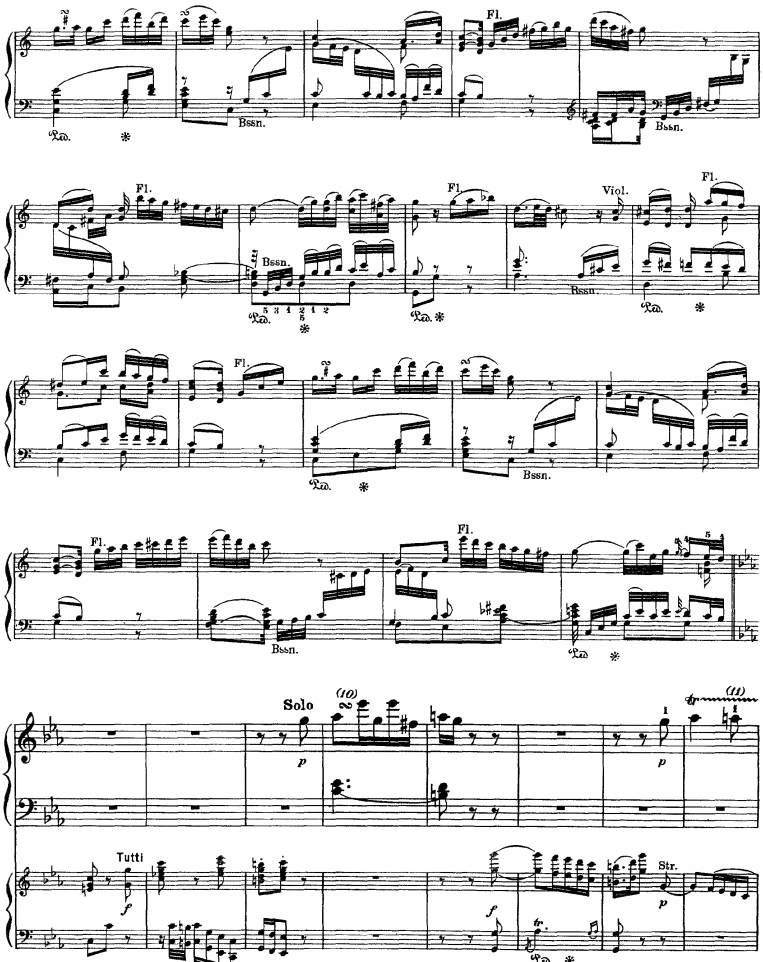


(6) In the Autograph stood, at first, g^2; this was changed later to f^2. Hummel has g^2.
(7) The omission of this tie, in the autograph, is also probably due to an oversight.

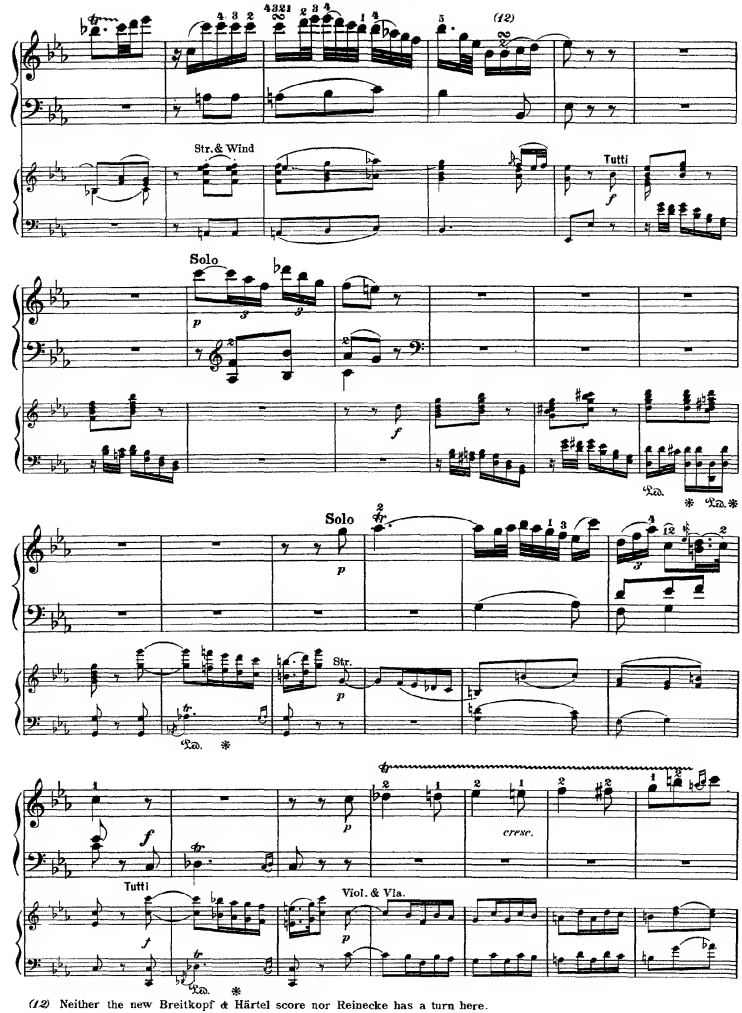


(s) See Note 6.

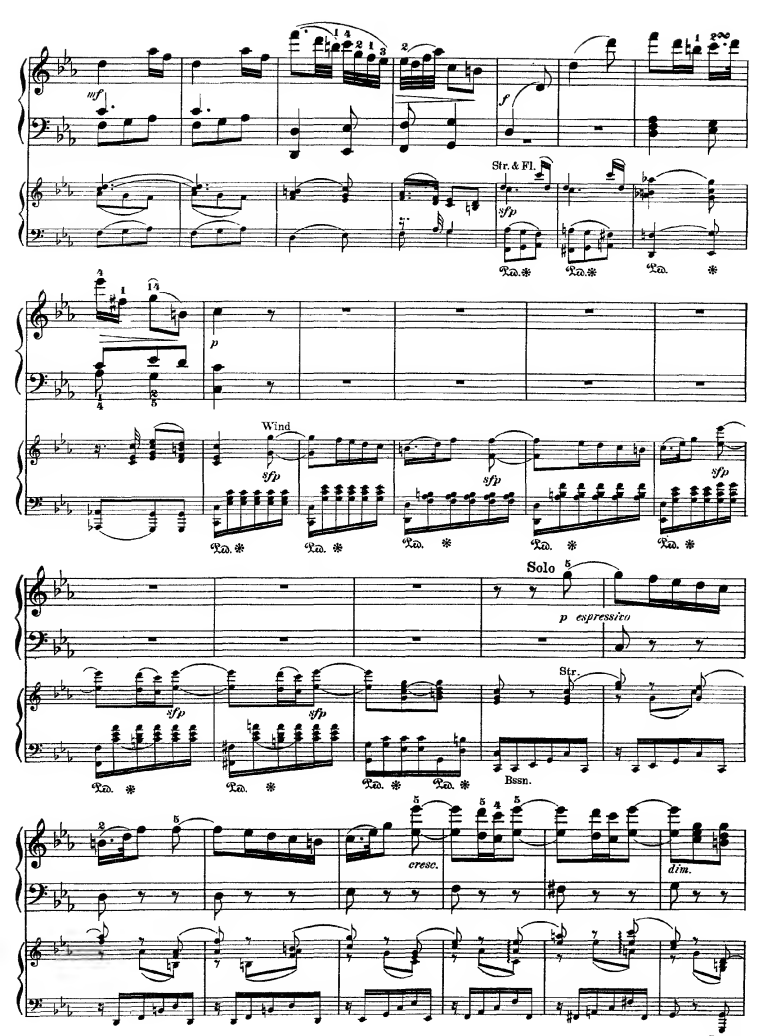
(p) The old Breitkopf & Härtel edition, also Peters and Hummel, give $a\flat$ instead of $b\flat$.

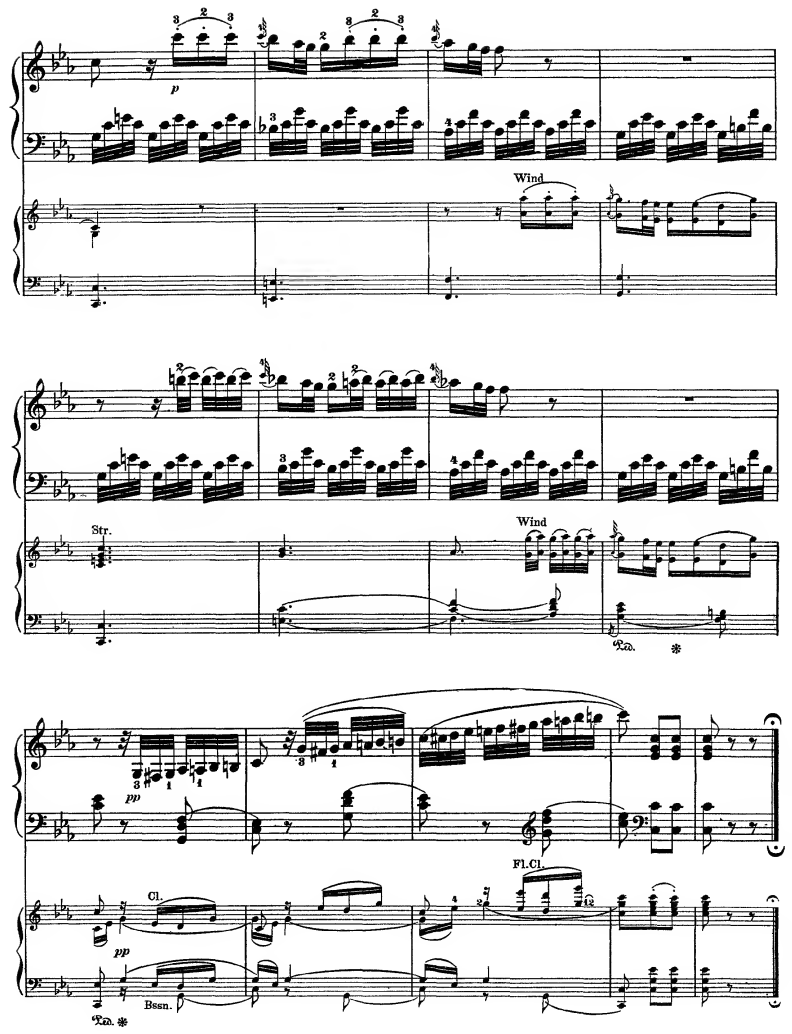


(10) Some editions set the turn-sign over *a♭b*.
(11) In several cases the trill is continued only to *a♮*.

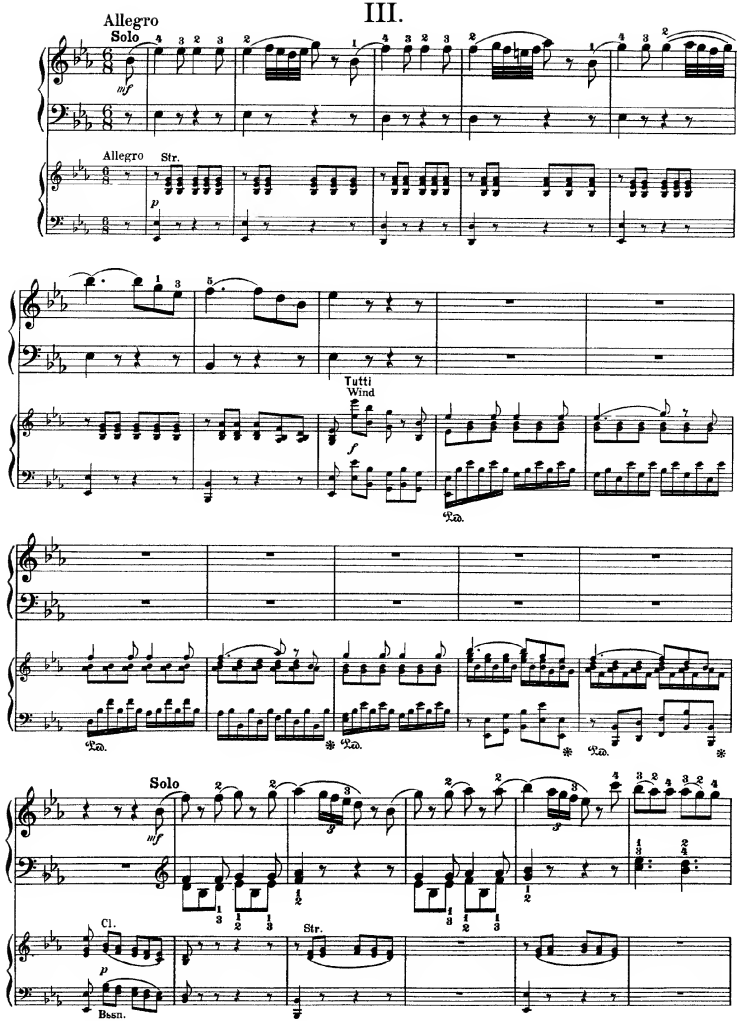


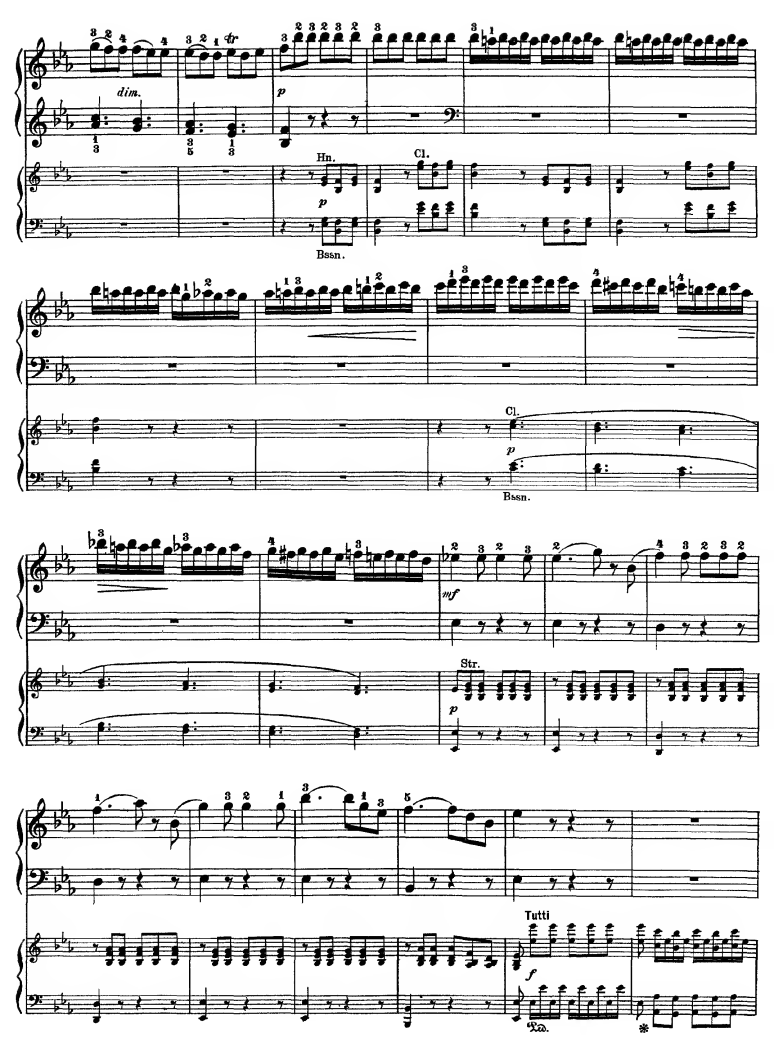
(12) Neither the new Breitkopf & Härtel score nor Reinecke has a turn here.

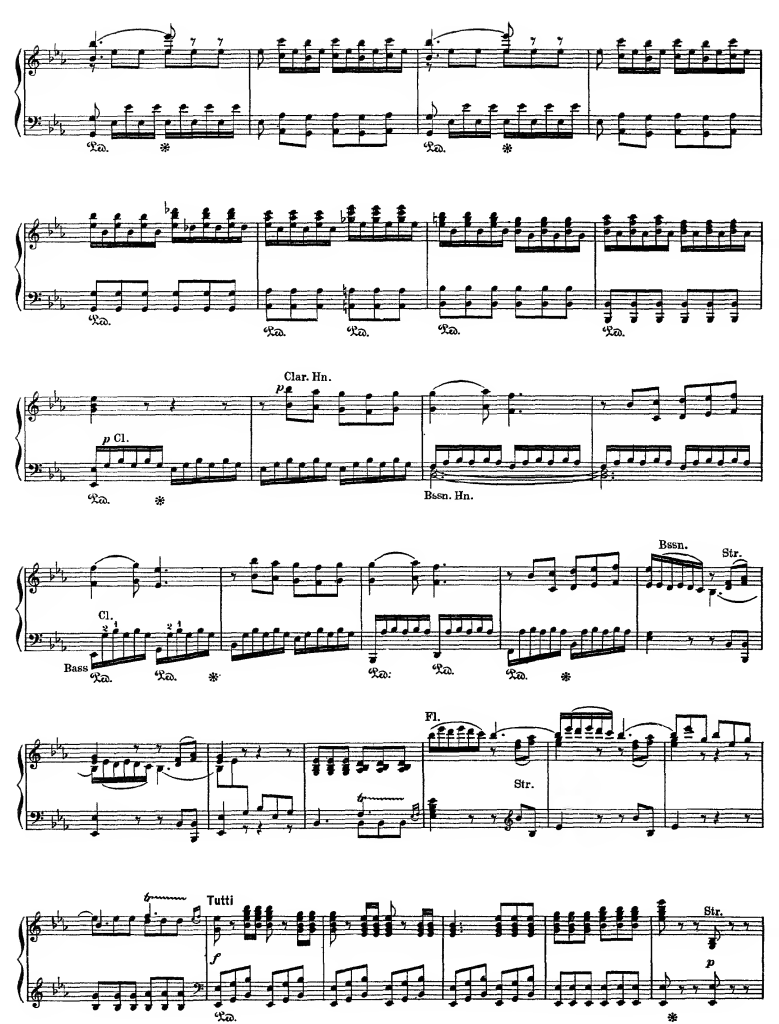

mf
Str. & Fl.
sfp
Ped.
p
Wind
Solo
p espressivo
Str.
Bssn.
cresc.
dim.
Basses

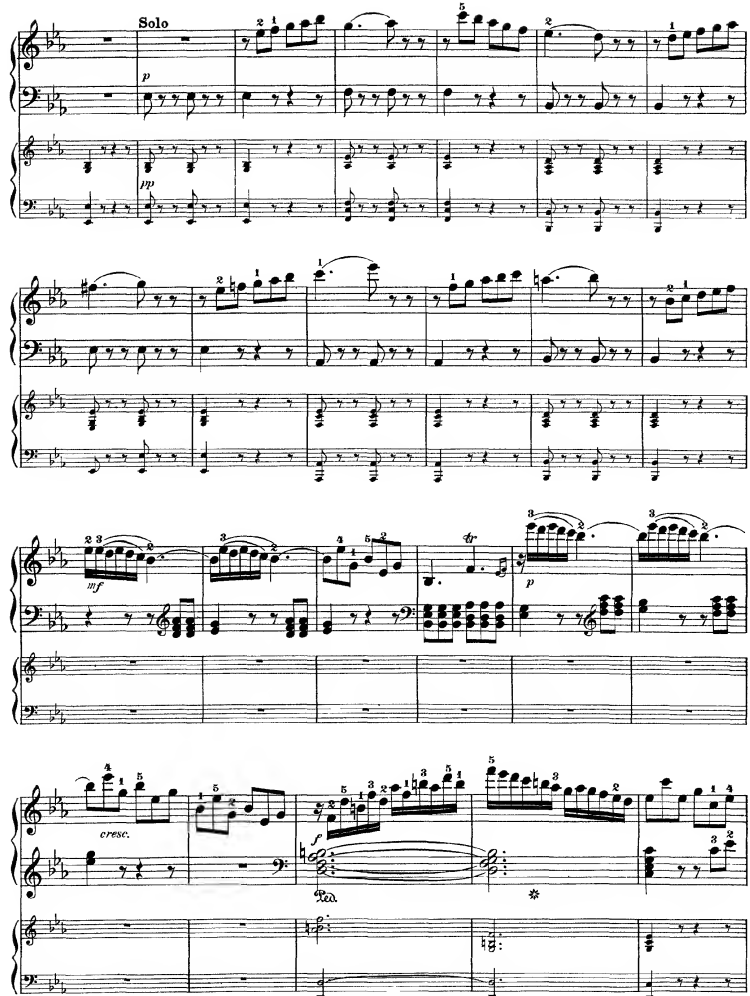

p
Wind
Str.
Wind
Ped.
pp
Cl.
pp
Fl.Cl.
Bssn.
Ped.

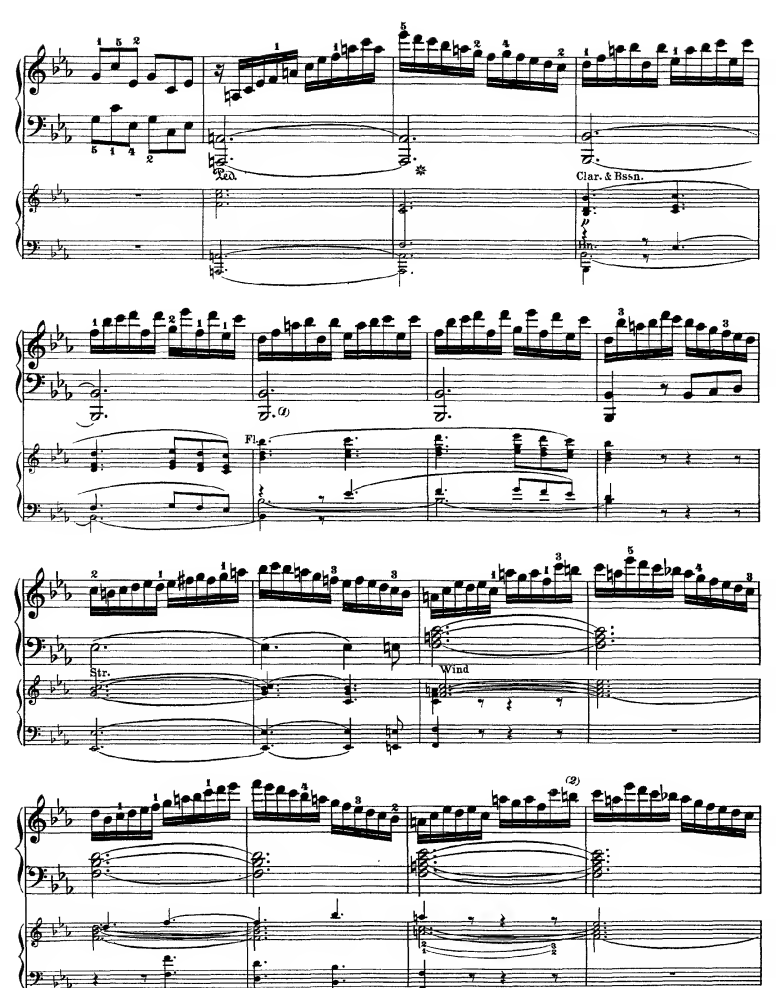
III.


Allegro
Solo
mf
Allegro
Str.
p
Tutti
Wind
f
Ped.
Ped.
Ped.
Solo
mf
Cl.
p
Bsn.
Str.

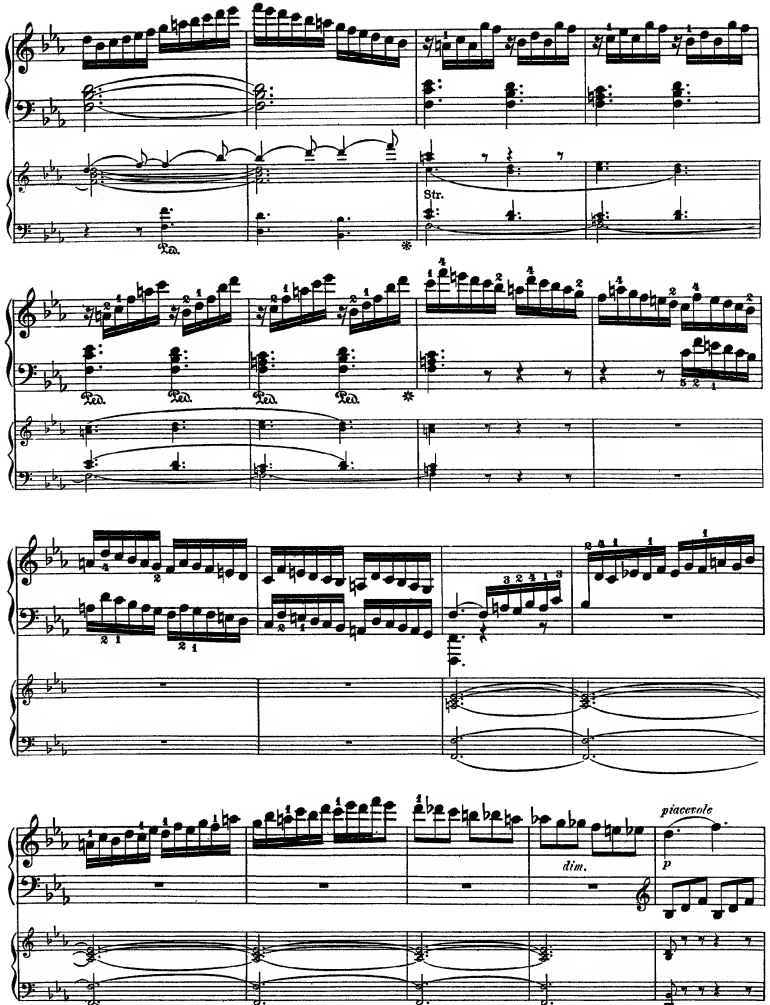

dim.
p
Hn.
Cl.
Bssn.
Cl.
p
Bssn.
mf
Str.
p
Tutti
f
Ped.

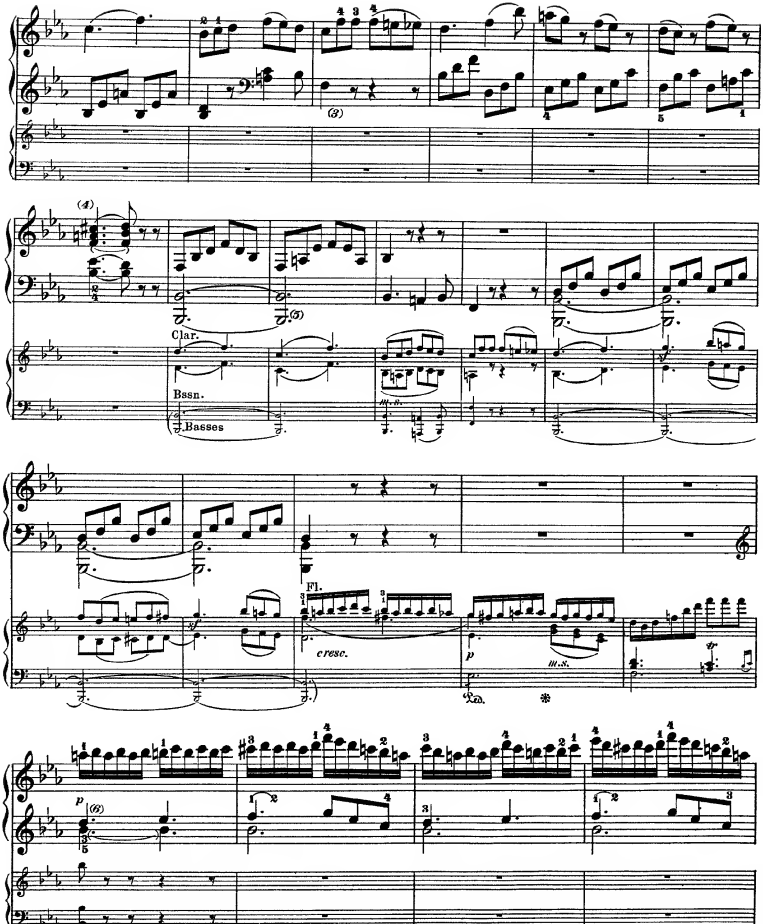

Clar. Hn.
p Cl.
Bssn. Hn.
Bssn.
Str.
Cl.
Bass
Fl.
Str.
Tutti
Str.


Solo
p
pp
mf
p
cresc.
f
Ped.

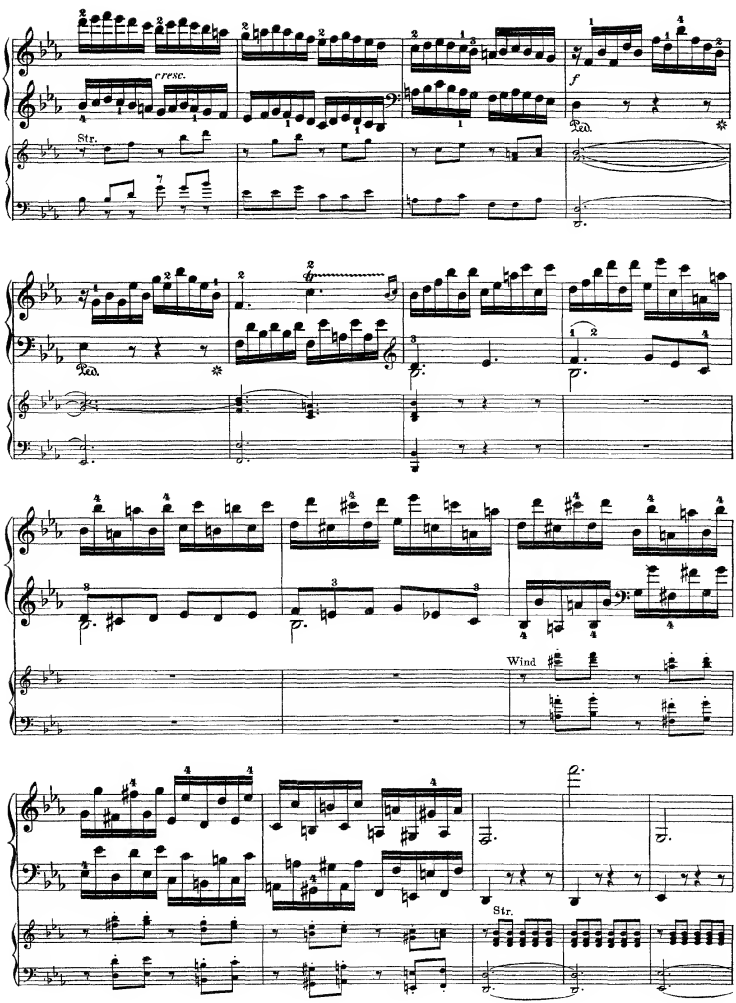


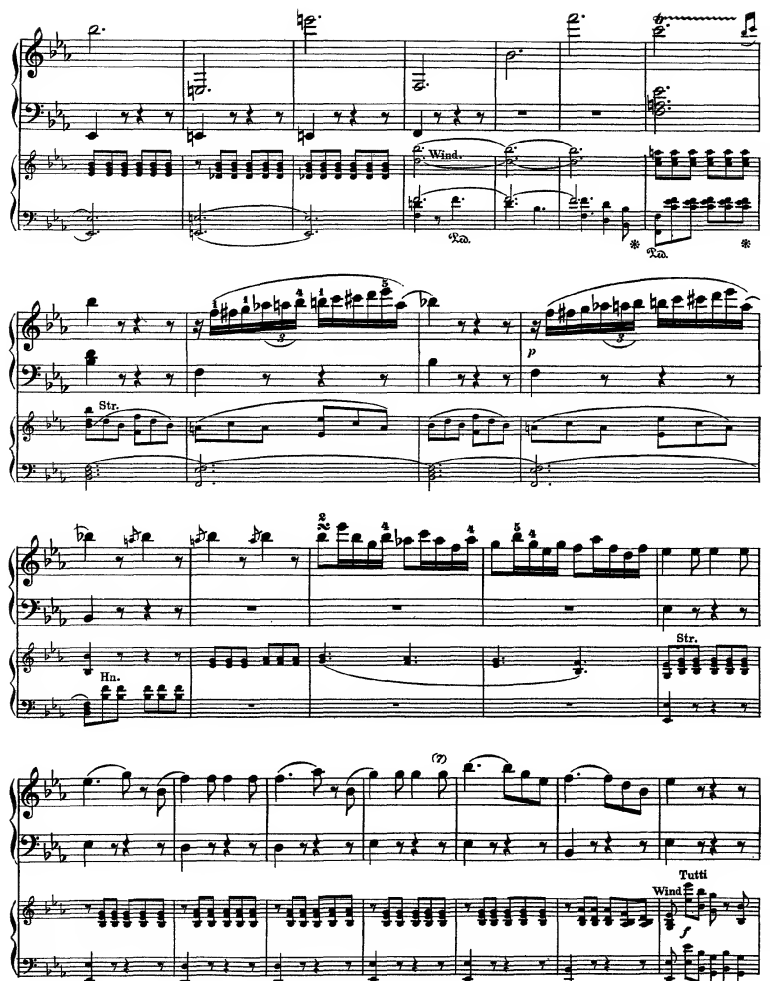
(1) The printed sources give ties in this measure and the next; they are omitted in the autograph.
(2) A frequent mistake here is a^2 instead of b^2.


Str.
Ped.
piacevole
dim.
p

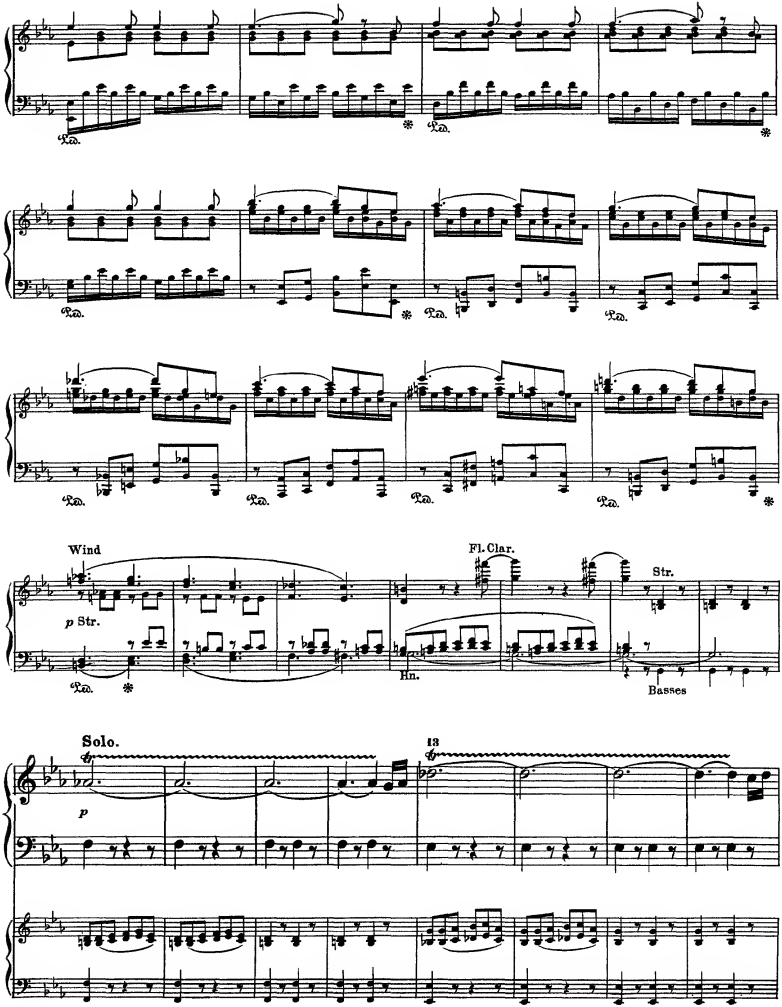


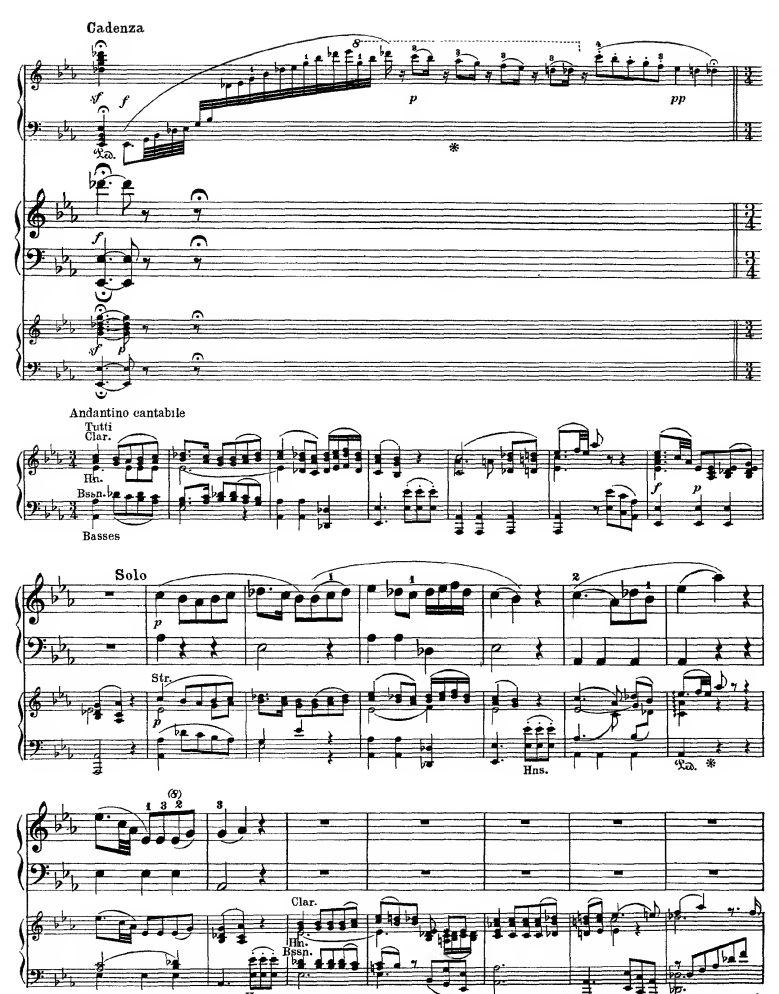
(3) Our text follows the autograph and the old Br. & H. edition. The remaining printed sources add an *a* in the bass, corresponding to the parallel passage.
(4) The bracketted tie is not given in the autograph, but appears necessary.
(5) Here and in the following measures our sources frequently exhibit an inexact notation of the ties.
(6) See note 4.


cresc.
f
Str.
Ped.
Wind
Str.

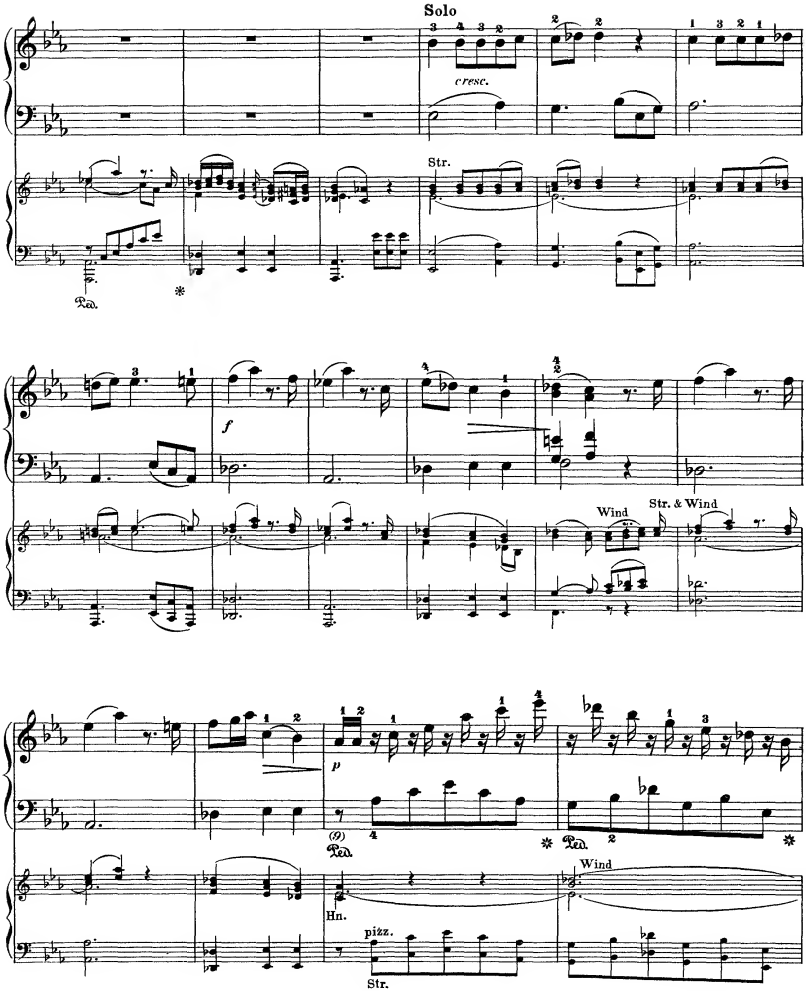


(7) In the autograph is a slur between g^2 and $b\flat^2$; probably an oversight.

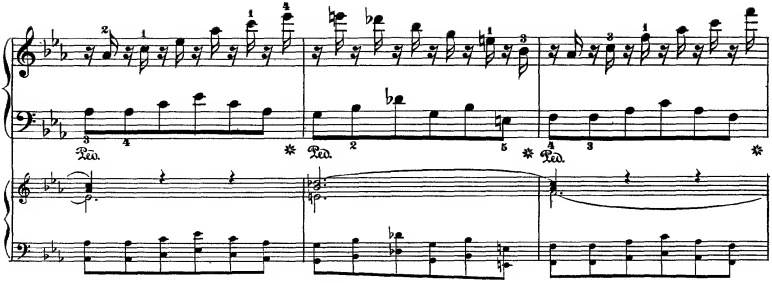

Ped.
Wind
p Str.
Fl. Clar.
Str.
Hn.
Basses
Solo.
13
p

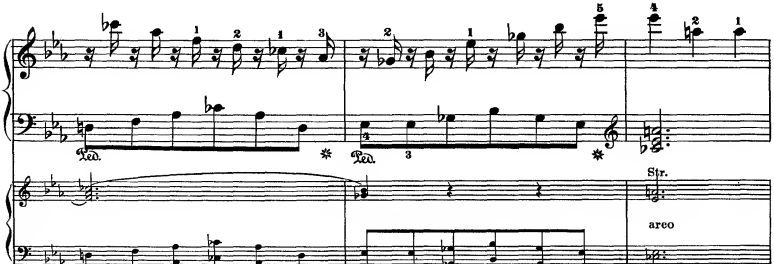


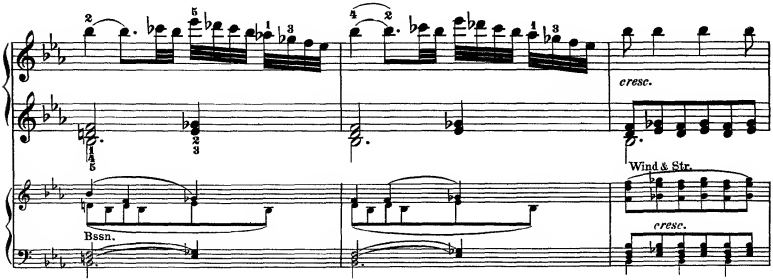
(8) Both the old Br. & H. edition and Richault give f^1 instead of $e^1\flat$, following a slip of the pen in the autograph.



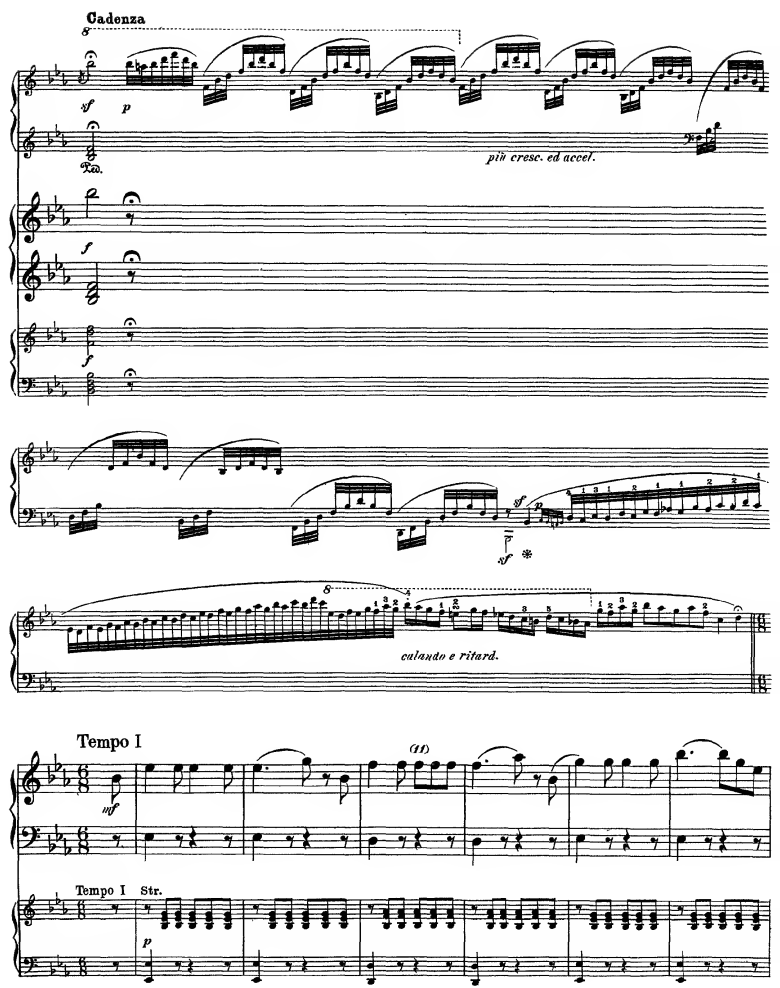
(9) Several editions give $a^1\flat$ on the first beat; this is not sanctioned by the direction in the autograph, "col basso."



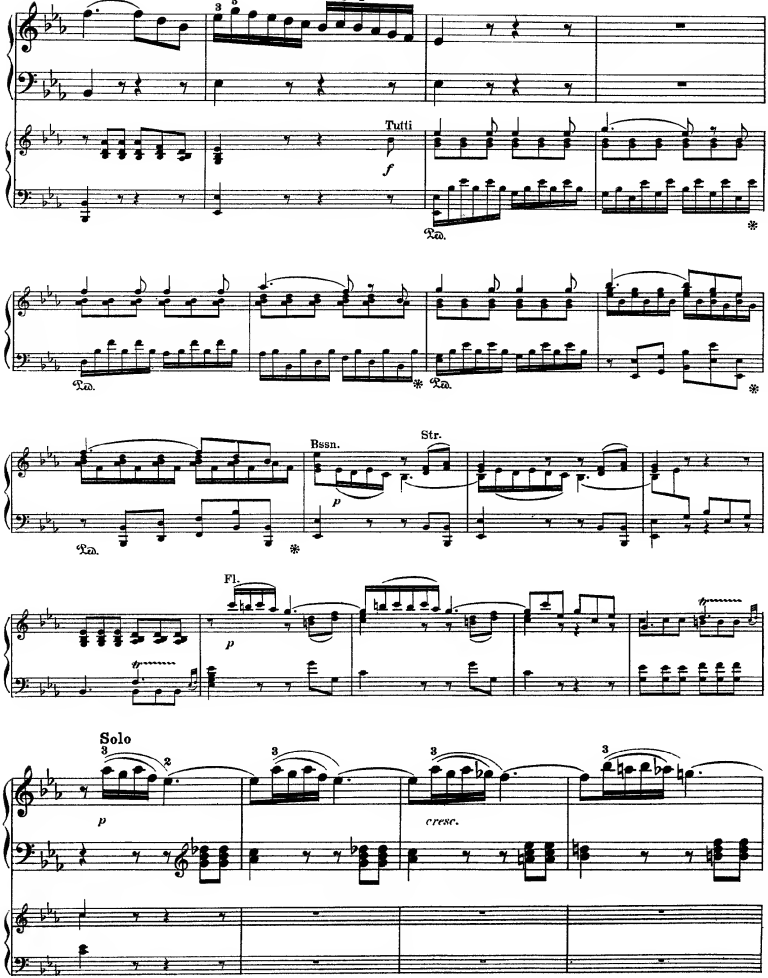


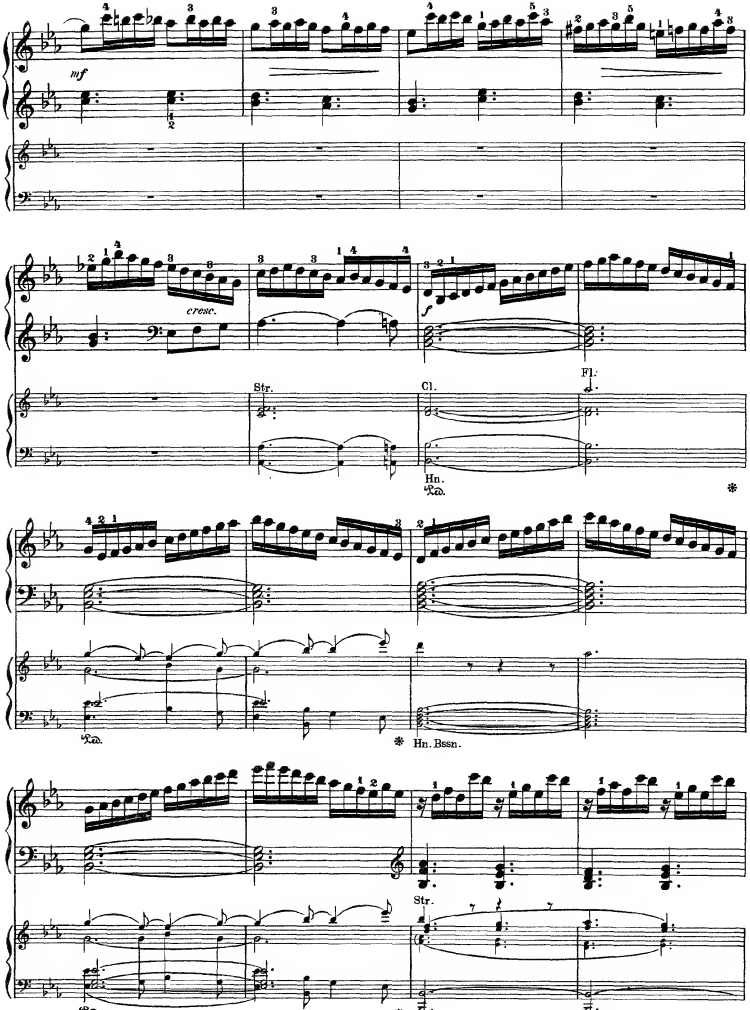


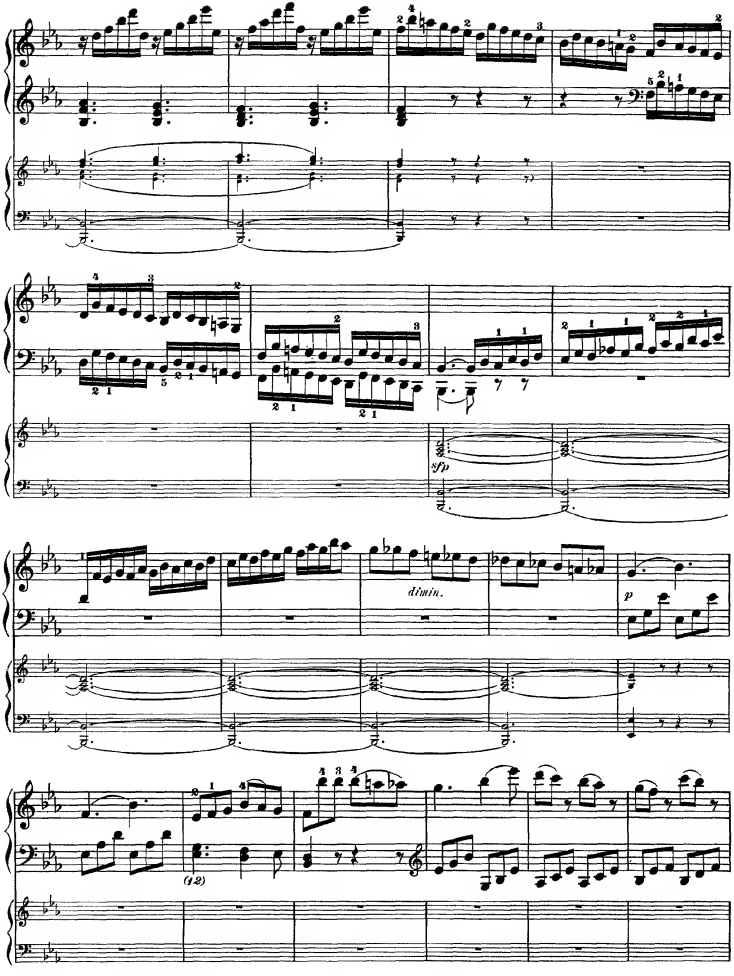
(10) Orthographical mistake of the autograph in the parts for violins and violas: The same mistake recurs in the old Br. & H. edition of the orchestral parts, and in Richault and André.



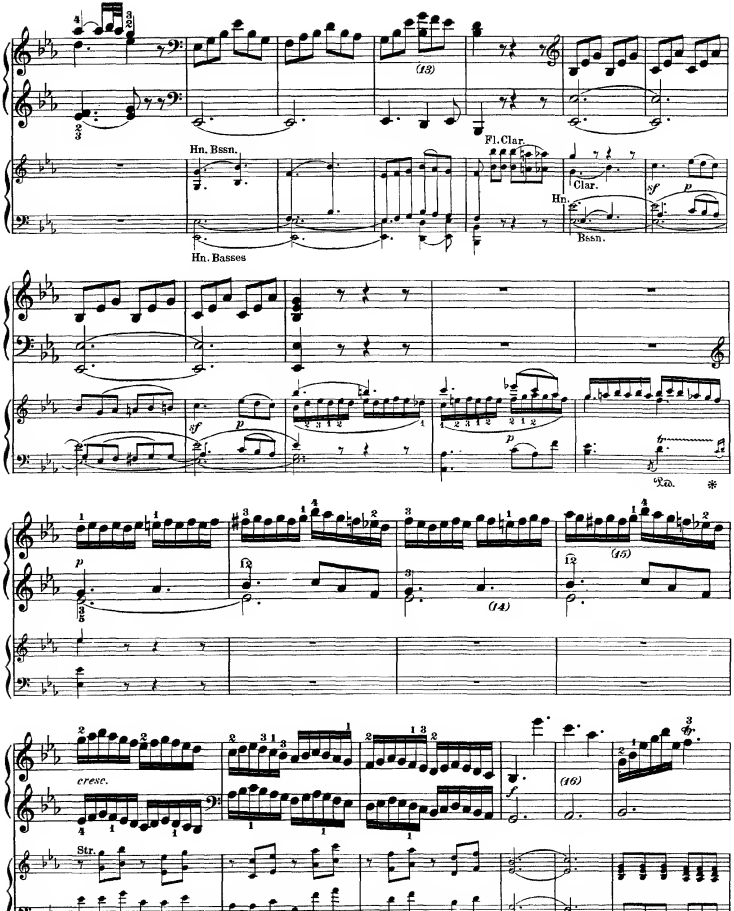
(tt) In the new Br. & H. score, and elsewhere, the rhythm of this measure reads thus:


Tutti
f
Ped.
Bssn.
Str.
p
Fl.
Solo
cresc.


mf
cresc.
f
Str.
Cl.
Fl.
Hn.
Hn. Bssn.
Str.

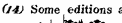


(12) The old Br. & H. edition, also Reinecke and Peters, give g-$b\flat$ instead of $e\flat$-g.

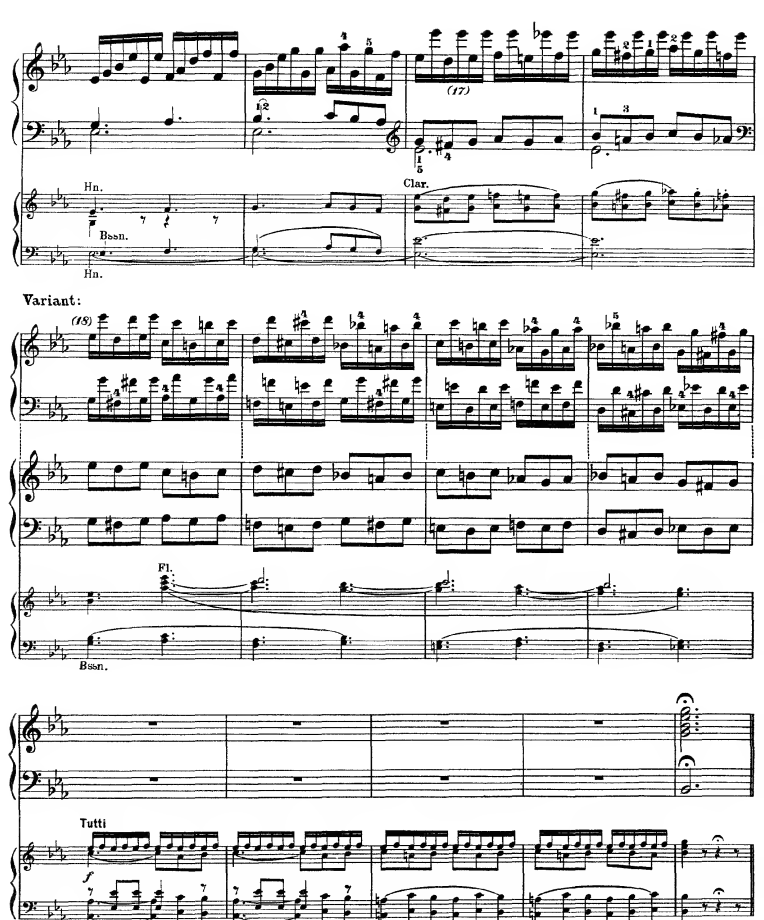


(13) In some editions the $b\flat$ is lacking.

(14) Some editions add here, too, a tie between $e\flat$-$e\flat$.

(15)  according to Peters, Reinecke, and the old Br.& H. edition.

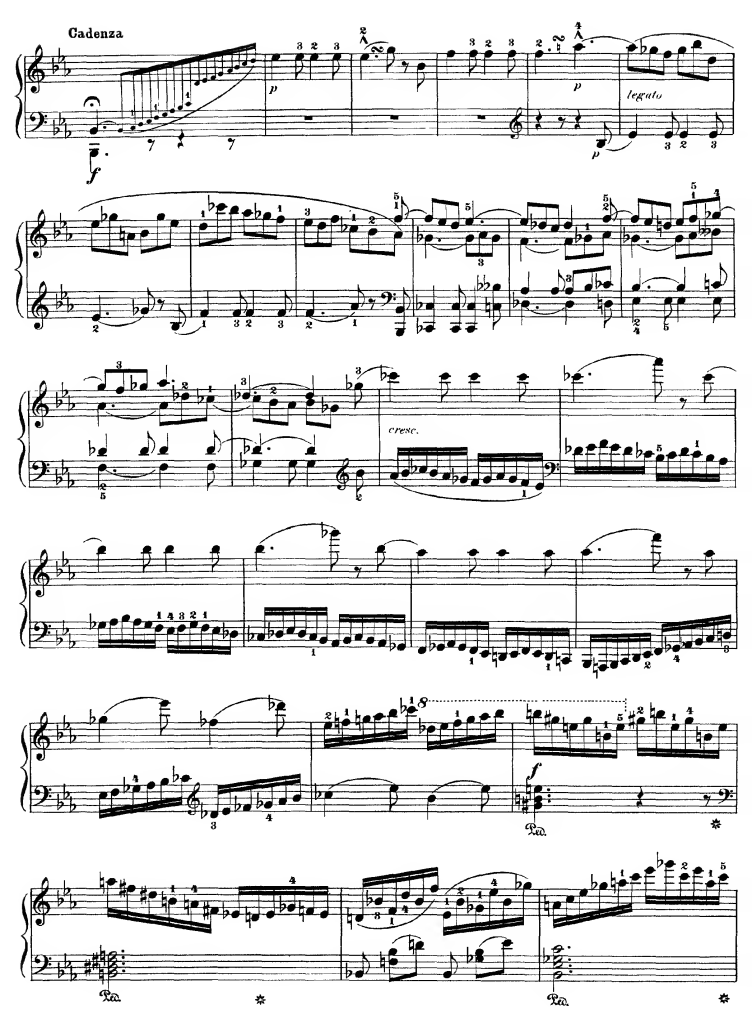
(16) Earlier reading of the autograph, subsequently altered:

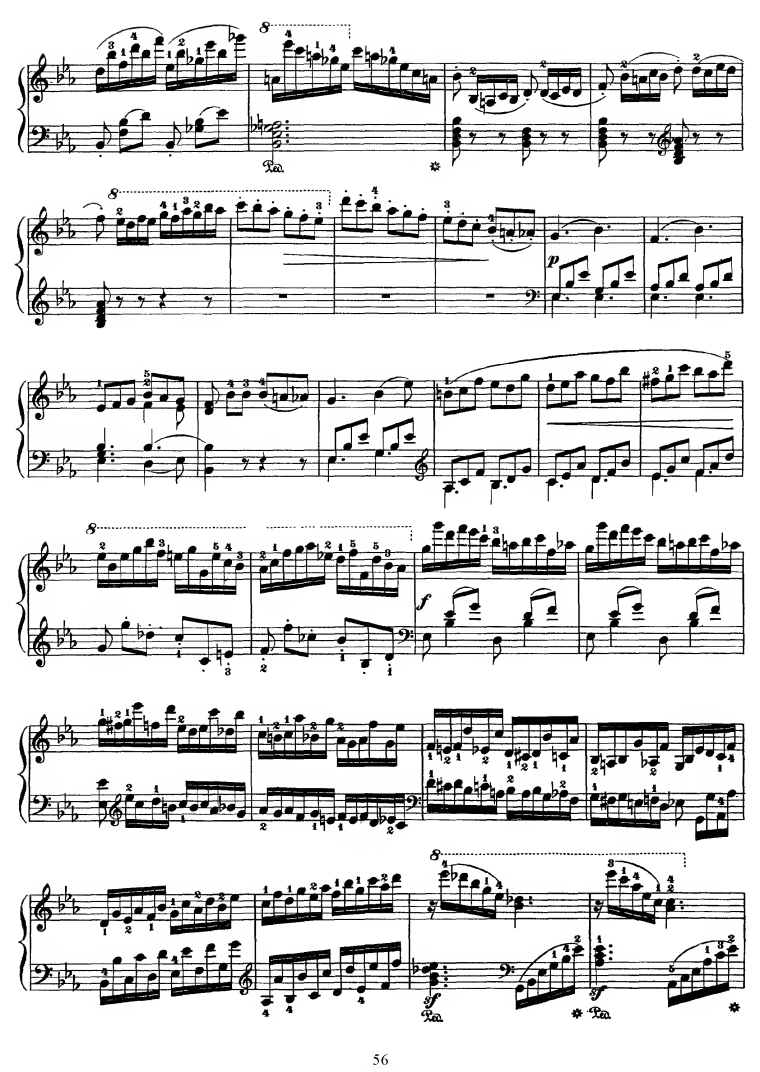


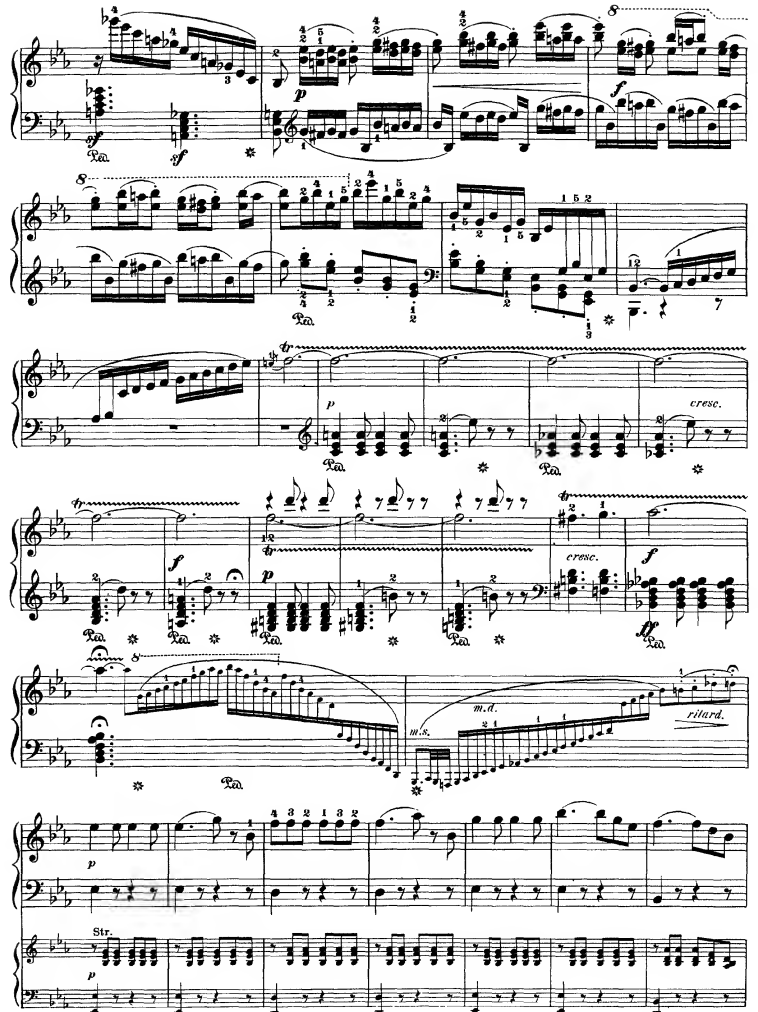
(17) According to some editions, the fourth sixteenth-note reads d^3 instead of $e^{\flat 3}$.

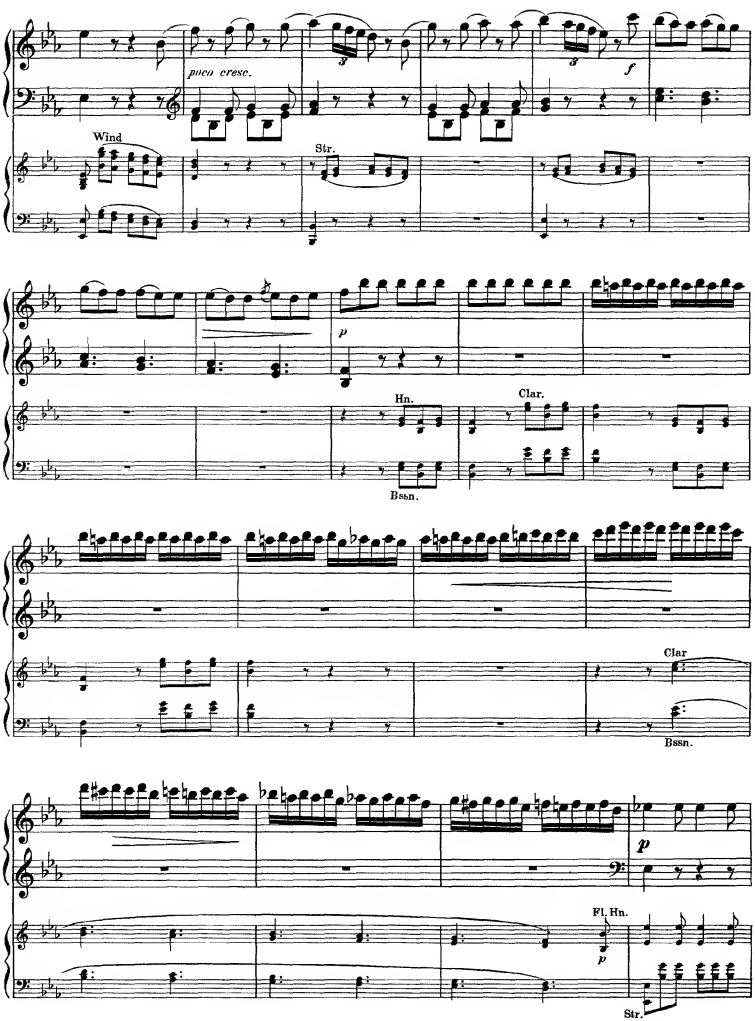
(18) Variant, after Peters and Reinecke. Both in Richault and the old Br. & H. edition, the higher part reads as in the variant.

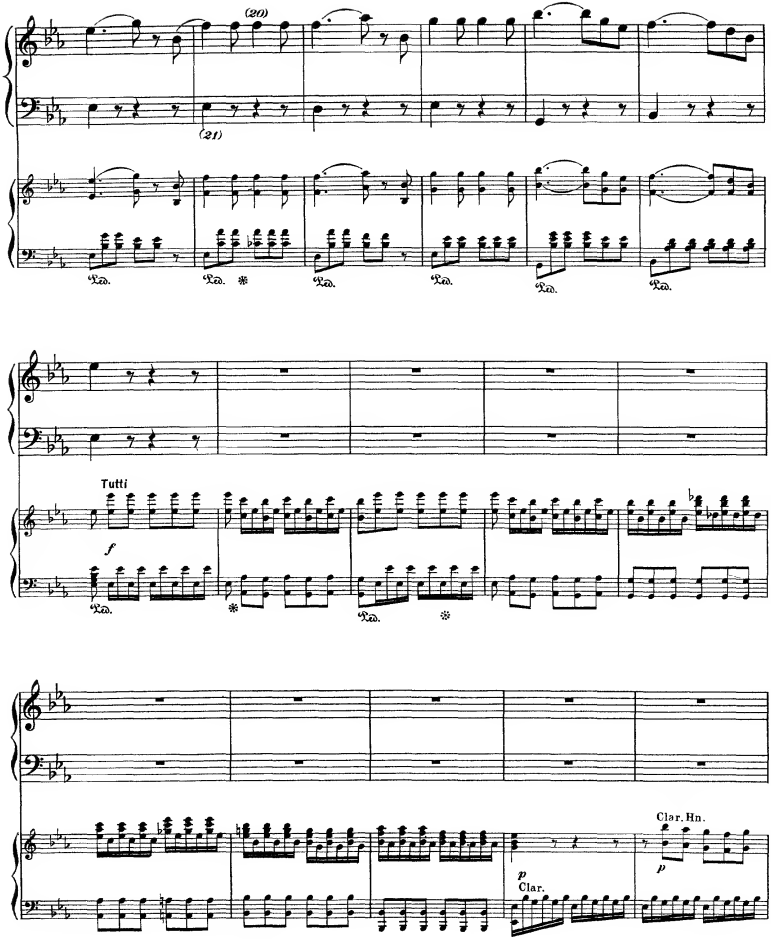
(19) The autograph indicates the interpolation of the Cadenza thus:


Cadenza
p
legato
cresc.
f
Ped.
Ped.
Ped.



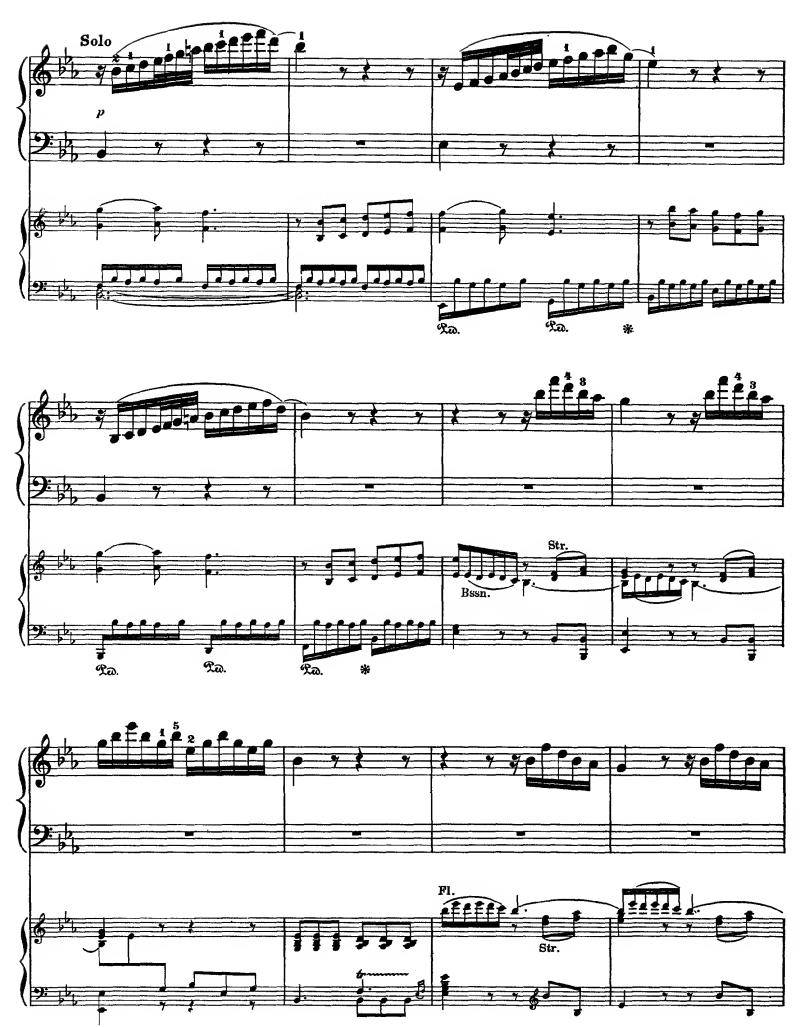

cresc.
cresc.
m.d.
m.s.
ritard.
Str.

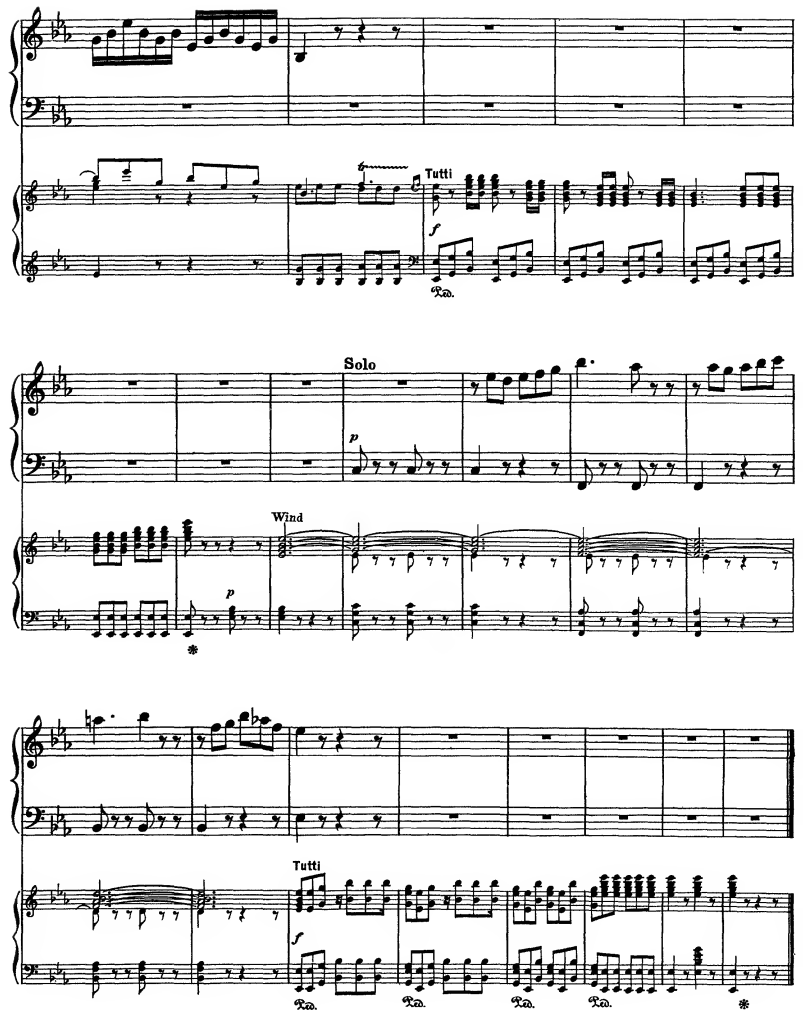

poco cresc.
Wind
Str.
Hn.
Clar.
Bssn.
Clar
Bssn.
Fl, Hn.
Str.



(20) Some editions read:

(21) In several editions the basses are incomplete, (incorrect). Here, for example, *d* is often given instead of *e♭*, and three measures later *e♭* instead of *G*.


Solo
p
Ped.
Ped.
*
Ped.
Ped.
Ped.
*
Bssn.
Str.
Fl.
Str.


Tutti
f
Ped.
Solo
p
Wind
p
Tutti
f
Ped.
Ped.
Ped.
Ped.